

FANTASY! CARTOONING



BEN CALDWELL



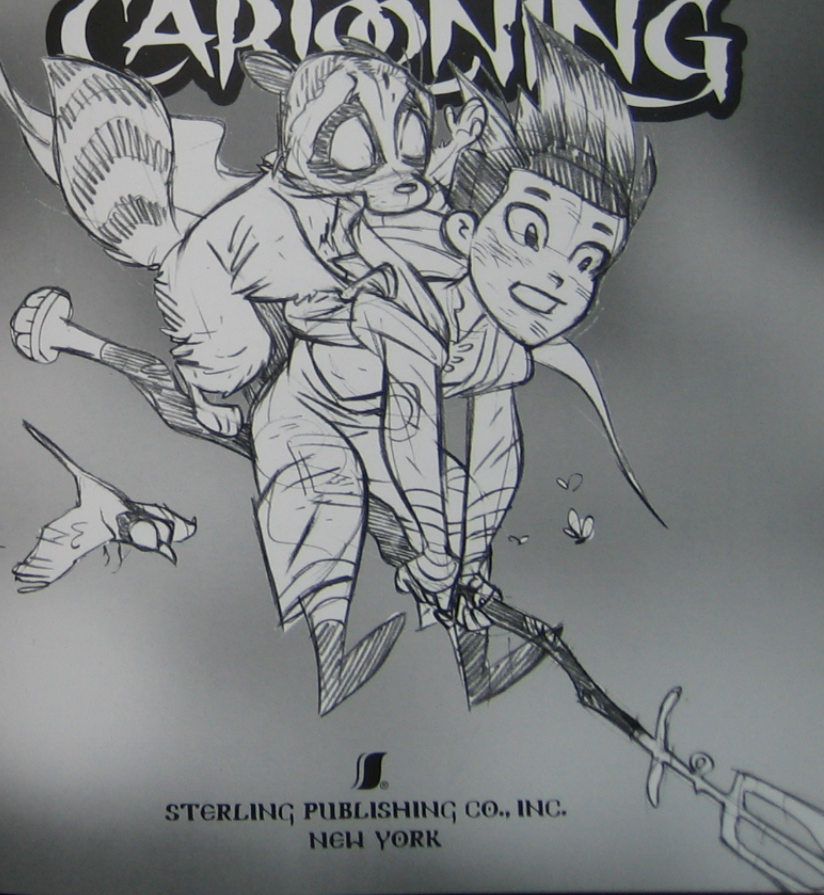
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for my grandmother

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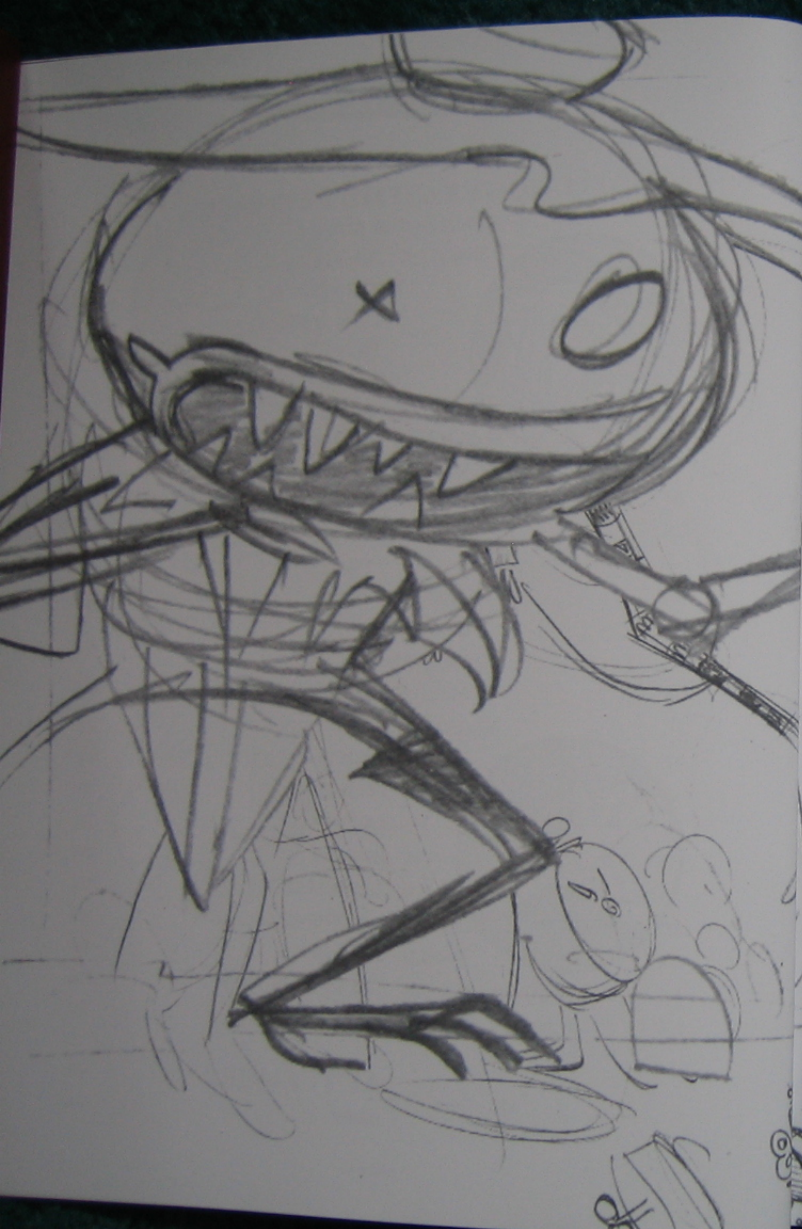


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CARTOON MAGIC

SO YOU WANT TO DRAW FANTASY CARTOONS? ME TOO! BUT LOTS OF PEOPLE TALK ABOUT "FANTASY" WITHOUT REALLY KNOWING WHAT IT MEANS. SO LET'S TAKE A FEW PAGES TO TALK ABOUT HOW TO GET THE MOST FUN AND CREATIVITY OUT OF YOUR FANTASY CARTOONS. THEN WE'LL BE SET TO DRAW A HOST OF FANTASY CHARACTERS AND SCENES!



ONCE UPON A TIME...

"FANTASY" CONJURES UP IMAGES OF KNIGHTS, SWORDS, AND DRAGONS, AS IN THE CLASSIC MYTH "ST. GEORGE AND THE DRAGON."

MONSTER'S LAIR —
ISOLATED MOUNTAIN CAVE

MONSTER —
FIRE-BREATHING DRAGON

HERO —
WANDERING
ADVENTURER
ST. GEORGE



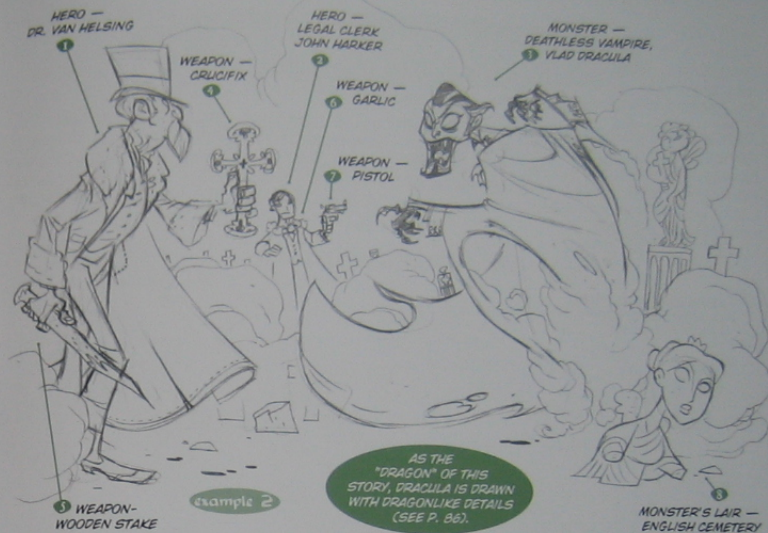
example 1

WEAPON —
IRON SWORD

THE SPECIFIC DETAILS OF THESE MYTHS — THE CHARACTERS, PROPS, AND SETTINGS — WERE USED BY ANCIENT STORYTELLERS WHO WERE FAMILIAR WITH THEM.

BUT THEY ARE ONLY DETAILS, AND CAN CHANGE TO FIT THE TASTES OF ANY AUDIENCE. OUTSIDE OF ITS DETAILS, THE MODERN "DRACULA" IS SIMILAR TO CLASSIC MYTHS.

* "DRACULA" WAS WRITTEN IN 1894



example 2

AS THE "DRAGON" OF THIS STORY, DRACULA IS DRAWN WITH DRAGONLIKE DETAILS (SEE P. 86).

MONSTER'S LAIR —
ENGLISH CEMETERY

LOOKING AT THESE EXAMPLES, YOU MAY HAVE NOTICED THAT WHILE SWORDS AND GUNS ARE OBVIOUS WEAPONS, GARLIC AND SHARPENED BITS OF WOOD ARE NOT!

THE STRANGE AND DREAMLIKE NATURE OF FANTASY IS EMPHASIZED BY GIVING "NORMAL" OBJECTS AND PLACES SPECIAL MEANING OR POWER THAT THEY LACK IN OUR OWN WORLD.



BELT OR GIRDLE —
SPECIAL BELTS WERE WORN BY MANY HEROES, INCLUDING THE BRAVE LITTLE TAILOR, AND HYPPOLITA, THE AMAZON QUEEN



MAGIC SLIPPERS —
CINDERELLA AND DOROTHY USED FANCY FOOTWEAR



APPLES —
A PERENNIAL FAVORITE. GREEK, NORSE, AND HEBREW MYTHS HAD APPLES OF IMMORTALITY. SNOW WHITE WAS POISONED BY AN APPLE



BROOMSTICK —
WITCH'S VEHICLE OF CHOICE IN OLD EUROPE



TRIPOD —
APOLLO'S MAGIC CHAIR, USED BY THE DELPHIC ORACLE TO PROPHECY THE FUTURE



SPINDLE —
CURSES SLEEPING BEAUTY, SPINS GOLD FOR RUMPLESTILTSKIN

WHETHER YOU FILL YOUR FANTASIES WITH STRANGE NEW CREATURES OR FAMILIAR ELVES AND GOBLINS, YOUR MOST IMPORTANT TASK IS TO AVOID DRAWING THE EXPECTED DETAILS — THIS WILL PUT YOUR AUDIENCE TO SLEEP.

INTRIGUE YOUR AUDIENCE BY TAKING THE BASIC IDEAS BEHIND FANTASY CHARACTERS (KINGS, WITCHES, AND SO ON) AND BY CARTOONING, EMPHASIZE THE WONDER, TERROR, AND WEIRDNESS OF TRUE FANTASY ADVENTURE!

A LIVING WORLD

ANOTHER DIFFERENCE BETWEEN "NORMAL" AND FANTASY WORLDS IS THE INSULAR NATURE OF FANTASY — EVERYTHING IS RELATED TO EVERYTHING ELSE. FAIRY TALES ABOUND WITH LUCKY MEETINGS, LOST FAMILY MEMBERS, AND FATE-FILLED DESTINIES.

IN A FANTASY WORLD, EVERYTHING IS CONNECTED TO EVERYTHING ELSE TO CREATE A LIVING WORLD. ANIMALS TALK AND ACT LIKE PEOPLE. EVEN TREES AND RIVERS HAVE VISIBLE PERSONALITIES, IN THE SHAPES OF TREE SPIRITS AND RIVER GODS.

HUMANIZED ANIMALS

KEEPS WARM WITH HIS FUR, PROTECTS HIMSELF WITH HIS CLAWS



normal cat

WEARS CLOTHES AND CARRIES A SWORD, ALTHOUGH HE ALREADY HAS FUR AND CLAWS



puss-in-boots

TALKS LIKE A HUMAN, EVEN USES POLITE PHRASES!

HUMANIZED OBJECTS

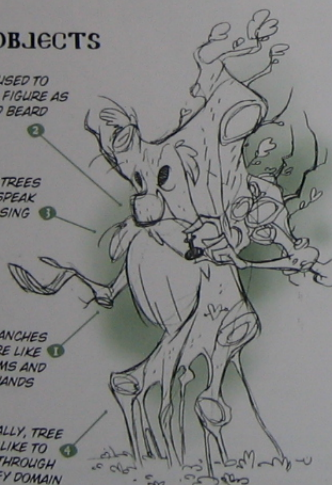
THICK CLUSTERS OF LEAVES FAN OUT TO ABSORB SUNLIGHT AND WATER



normal tree

LEAVES USED TO "HUMANIZE" FIGURE AS HAIR AND BEARD

SOME TREES CAN SPEAK AND SING



celtic tree spirit

BRANCHES ARE LIKE ARMS AND HANDS

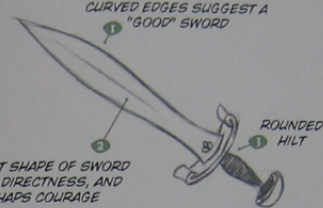
OCCASIONALLY, TREE SPIRITS LIKE TO WANDER THROUGH THEIR LEAFY DOMAIN

WHILE SOME ELEMENTS OF A FANTASY WORLD HAVE OBVIOUS PERSONALITIES (WITH FACES, VOICES, AND SO ON) **EVERYTHING** IN FANTASY — OBJECTS, PLACES, EVEN BACKGROUNDS — SHOULD BE DRAWN WITH A VISIBLE SENSE OF CHARACTER!

HOW DO YOU DO THAT? GOOD QUESTION! THAT'S WHY THIS BOOK IS CALLED "FANTASY CARTOONING." **CARTOONING IS USING LINES, SHAPES, AND SYMBOLS TO SHOW INVISIBLE IDEAS — LIKE THE PERSONALITY OF A CHARACTER, OR THE MOOD OF A PLACE OR EVENT.**

OBJECTS WITH PERSONALITY

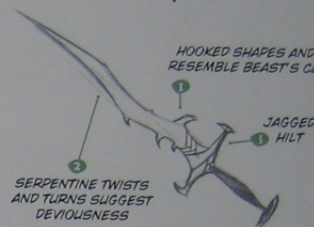
CURVED EDGES SUGGEST A "GOOD" SWORD



heroic sword

STRAIGHT SHAPE OF SWORD SHOWS DIRECTNESS, AND PERHAPS COURAGE

HOOKEED SHAPES AND TIP RESEMBLE BEAST'S CLAWS

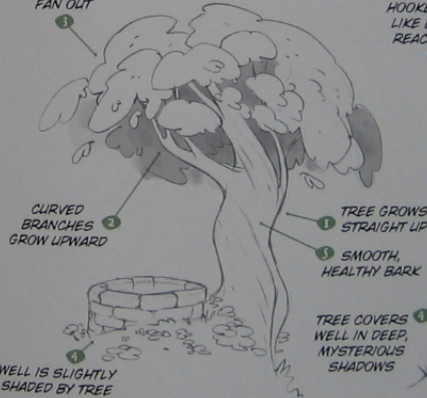


evil sword

SERPENTINE TWISTS AND TURNS SUGGEST DEVISSNESS

PLACES WITH PERSONALITY

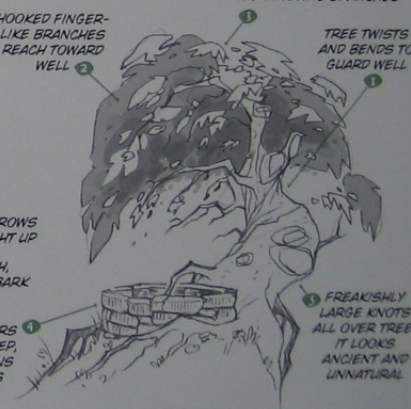
SOFT LEAVES FAN OUT



normal tree and well

HOOKEED FINGER-LIKE BRANCHES REACH TOWARD WELL

LEAVES DON'T OBSCURE THE TWISTING BRANCHES

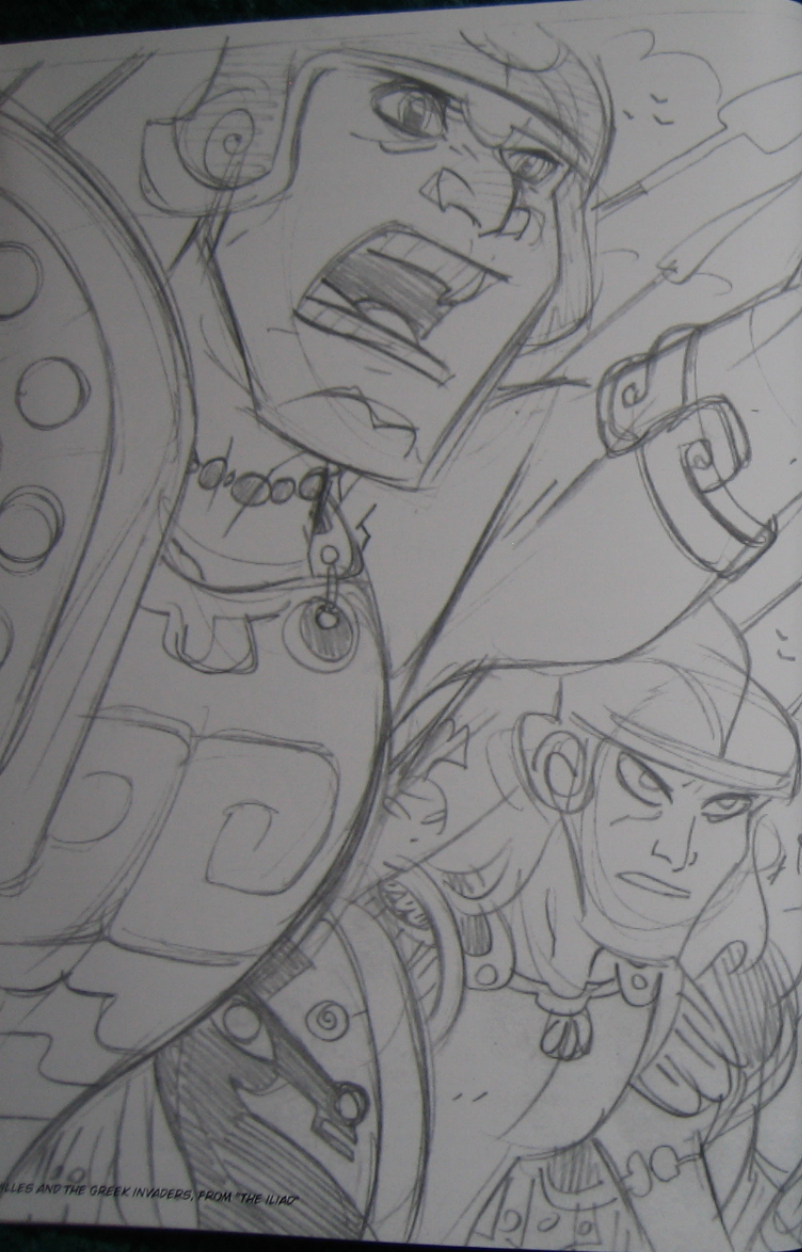


magic tree and well

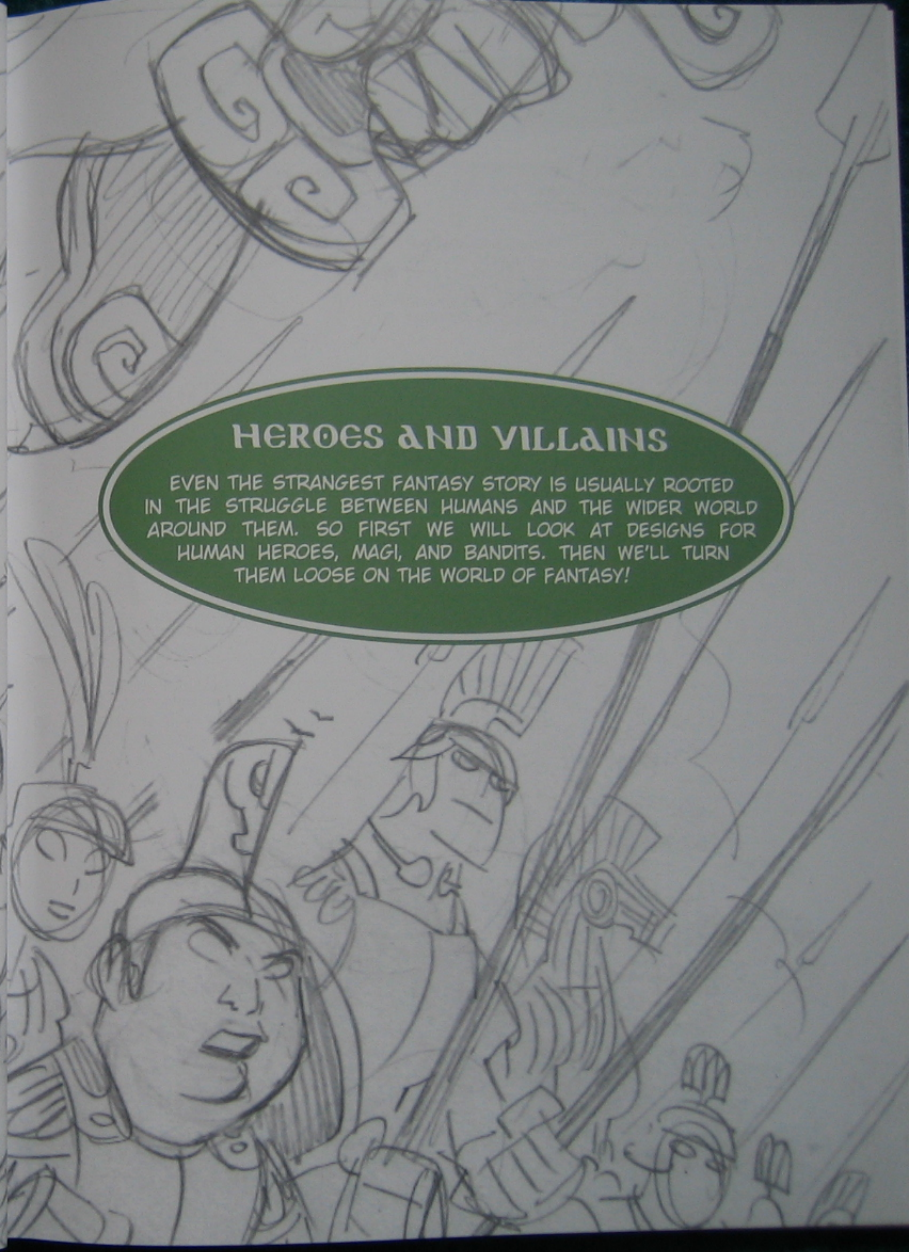
FREAKISHLY LARGE KNOTS ALL OVER TREE; IT LOOKS ANCIENT AND UNNATURAL

IN THE END, THE IMPORTANT THING TO REMEMBER ABOUT FANTASY IS THAT THE DETAILS AREN'T TIED TO ANY PRESET IDEAS OR HISTORICAL PERIODS. THIS BOOK IS FILLED, NATURALLY, WITH FAERIES AND DRAGONS AND THE LIKE, BUT THESE ARE

JUST A STARTING POINT. THE DETAILS IN YOUR DRAWINGS HAVE ONE PURPOSE: TO SHOW A WORLD THAT IS MORE BEAUTIFUL, MORE TERRIFYING, AND MORE MYSTERIOUS THAN OUR OWN. LET'S DRAW!



ACHILLES AND THE GREEK INVADERS, FROM "THE ILIAD"

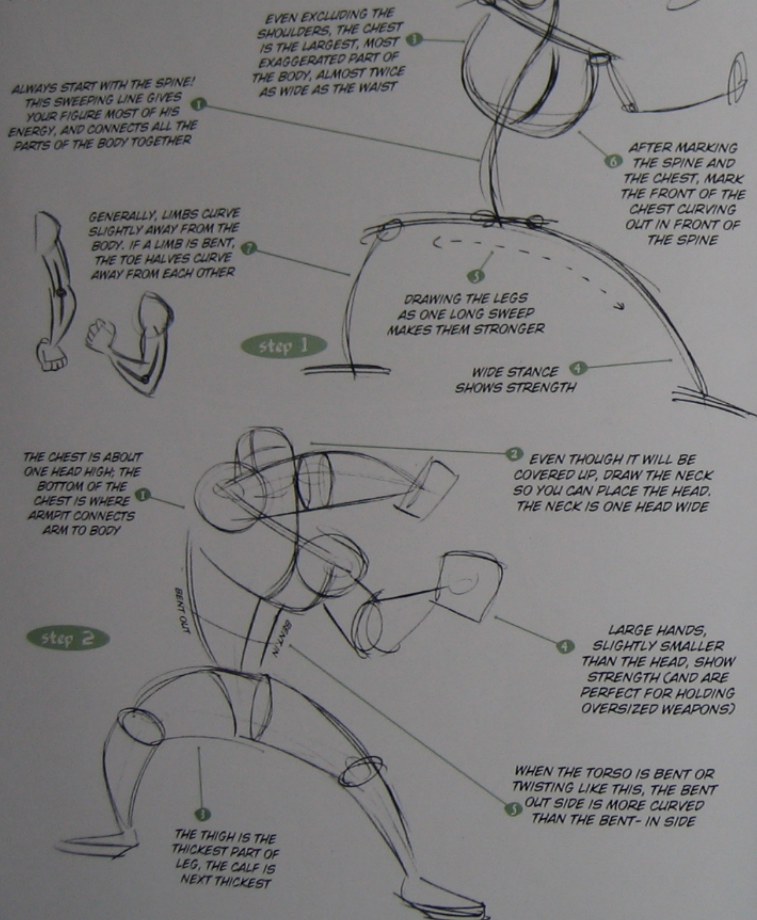


HEROES AND VILLAINS

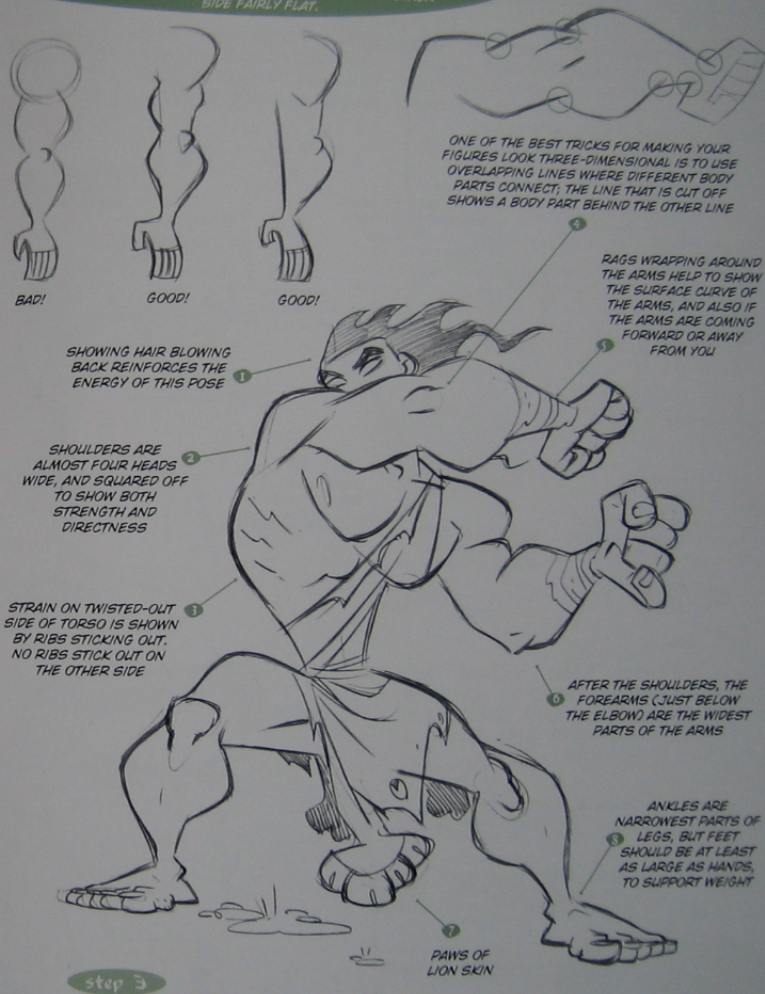
EVEN THE STRANGEST FANTASY STORY IS USUALLY ROOTED IN THE STRUGGLE BETWEEN HUMANS AND THE WIDER WORLD AROUND THEM. SO FIRST WE WILL LOOK AT DESIGNS FOR HUMAN HEROES, MAGI, AND BANDITS. THEN WE'LL TURN THEM LOOSE ON THE WORLD OF FANTASY!

THE HEROIC IDEAL

HEROES COME IN ALL SHAPES AND SIZES, BUT THE TYPICAL HERO LOOKS SOMETHING LIKE THE ANCIENT GREEK ADVENTURER, HERAKLES.



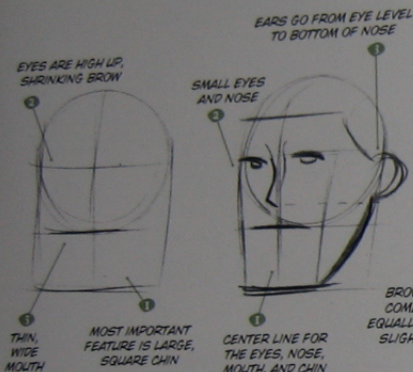
WHEN DRAWING MUSCLE BULGES, AVOID MAKING BOTH SIDES OF A LIMB BULGE OUT EQUALLY (THE DREADED "MARSHMALLOW" LOOK). INSTEAD, LOOK AT THE DIFFERENCE BETWEEN THE FRONT AND BACK OF A LIMB. OR, JUST SUGGEST MUSCLES ON THE OUTSIDE WHILE KEEPING THE OTHER SIDE FAIRLY FLAT.



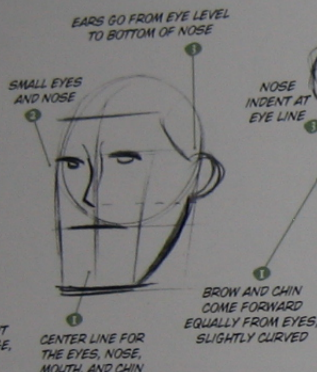
THE HEROIC FACE

THE MOST IMPORTANT PART OF MANY CHARACTERS IS THE FACE. THE FACE SHOWS A CHARACTER'S PERSONALITY AND EMOTIONS, AND IT'S UP TO YOU TO USE EVERY DRAWING TRICK YOU CAN TO CONVEY THIS INFORMATION!

IN THE INTRODUCTION, I MENTIONED HOW LINES AND SHAPES CAN BE USED TO REVEAL A PERSONALITY. LET'S LOOK AT THE BASIC SHAPES OF A HEROIC HEAD.



step 1



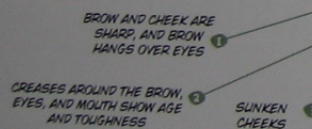
step 2

JAW DROPS DOWN FROM EAR TO MOUTH, THEN CURVES FORWARD TO CHIN



step 3

THOSE ARE THE BASIC SHAPES AND PROPORTIONS FOR MOST HEROES. NOW LET'S CONSIDER SOME OF THE MAJOR VARIATIONS IN SHAPES AND PROPORTIONS THAT REVEAL A CHARACTER'S PERSONALITY.



WITH THIS HARDENED MERCENARY, THE EMPHASIS IS ON TOUGHNESS, WHICH IS BEST EXPRESSED BY ANGULAR, MASSIVE SHAPES.

MUZZLE (SIDES OF MOUTH) IS EMPHASIZED

WHOLE HEAD IS MADE OF HARD, BLOCKY SHAPES

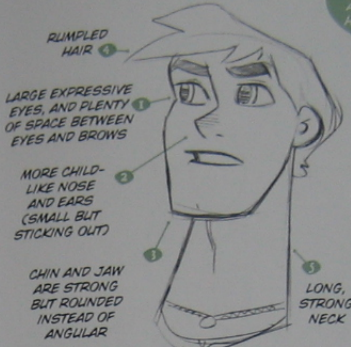
STRAINING MUSCLES



mercenary

VARIATIONS

A FEW MINOR CHANGES CAN ALSO MAKE THE HERO YOUNGER!



teen 1

TO OFFSET BASIC "CUTENESS" OF THIS SORT OF CHARACTER, ADD THICK EYEBROWS

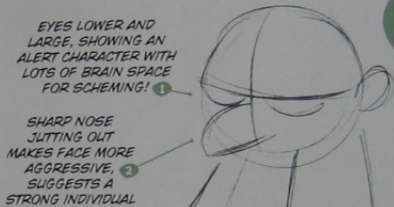


OVERALL, A TEEN FACE IS PART WAY BETWEEN A HEROIC ADULT AND CHILD



teen 2

A DIFFERENT SET OF CHANGES CAN CREATE THE HARSH FACE OF A BANDIT KING.



step 1

A STRONG CHIN TO BALANCE NOSE

BROWS HANG OVER EYES

WORK OUT DETAILS OF STRUCTURE, EVEN IF YOU ERASE THEM AT THE END



SHARP EDGES AND OVERALL SKULL-LIKE SHAPE

step 2

DARK LINES UNDER THE EYES SHOW A LACK OF SLEEP — SOMEONE'S BEEN SNEAKING AROUND ALL NIGHT!

SHARPEN THE EYEBROWS AND MUSTACHES

DRAWING INDIVIDUAL TEETH CALLS ATTENTION TO THEM, TURNING A SMILE SINISTER

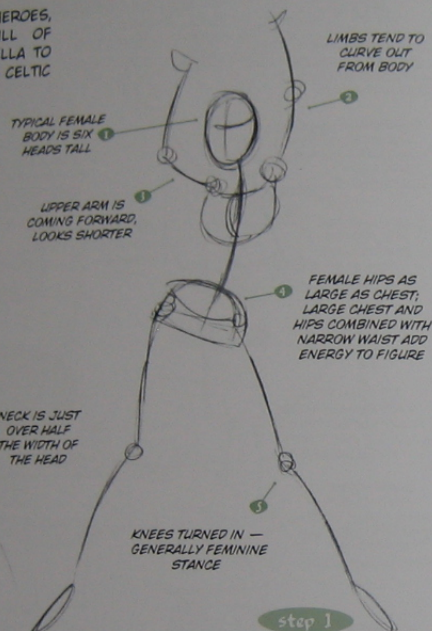


step 3

THROUGHOUT THIS BOOK, WE'LL TRY OUT MANY MORE FACE TYPES AND EXPRESSIONS, BUT NOW THAT THESE BASIC TYPES HAVE BEEN LAID OUT, LET'S TALK ABOUT... THE LADIES!

THE HEROINE

WHILE WE'RE ALL FAMILIAR WITH MALE HEROES, MYTH AND FANTASY ARE ALSO FULL OF HEROINES, FROM DAYDREAMING CINDERELLA TO ADVENTUROUS DOROTHY TO ENCHANTING CELTIC SORCERESS MORGAN L'FEY.



step 1

FEMALE HANDS AND FEET ARE SMALLER - RELATIVE TO THE REST OF THEIR BODIES - THAN MALE HANDS AND FEET

ONCE AGAIN, OVERLAPPING LINES AND PROPS SHOW CURVE OF UPPER ARM

MORGAN'S WEIGHT IS RESTING ON RIGHT HIP, WHICH STICKS UP AND OUT

BLOCK IN BASIC SHAPES OF HAIR AND CAPE, FOLLOWING SAME BASIC CURVES AS BODY

WHEN DRAWING FEMALE LIMBS, REMEMBER THAT MORE EXTREME CHANGES BETWEEN THICK AND THIN PARTS SUGGESTS ENERGY AND ACTION - GREAT FOR AN AMAZON, BUT NOT FOR A REFINED PRINCESS!

PRINCESS AMAZON HERO



BLANK EYES LOOK LESS HUMAN AND MORE CREEPY

EVERY LINE COUNTS - RAGGED SHAPES LIKE HAIR AND CAPE SUGGEST DANGER!

ONLY INCLUDE STRUCTURAL DETAILS THAT ARE IMPORTANT TO FIGURE OR POSE; MINIMIZE UNIMPORTANT INFORMATION LIKE REAR SHOULDER MUSCLE, AND KEEP OVERALL SHAPES SIMPLE AND FLOWING

UNNECESSARY DETAIL NOT NEEDED FOR THIS POSE - SKIP IT!

WHEN ARMS RAISED UP OR TO SIDES, COLLARBONES IS MORE VISIBLE

EVERY CURVE OF CLOTHING OR JEWELRY IS A CHANCE TO SHOW BENDS AND CURVES OF BODY

EVEN WHEN CHARACTERS ARE WEARING FLOWING SKIRTS OR ROBES, TRY TO HAVE ENOUGH OF BODY SHOWING THAT POSE AND ACTIONS ARE CLEAR

DESPITE LOTS OF SURFACE ORNAMENT, ACTUAL SHAPES OF BODY AND COSTUME ARE CLEAN AND SIMPLE



step 3

THE HEROINE HEAD

OVERALL, ROUND INSTEAD OF BLOCKY

EYES HALFWAY DOWN HEAD

CENTER LINE FOR THE EYES, NOSE, MOUTH, AND CHIN

SMALL ROUND CHIN, AND SLIGHT JAW

LARGE EYES
SOFTER EYE INDENT

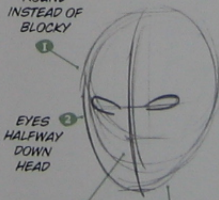
NOSE HALFWAY FROM EYES TO CHIN

LIPS LESS WIDE, BOTTOM OF LIP HALFWAY FROM CHIN TO NOSE

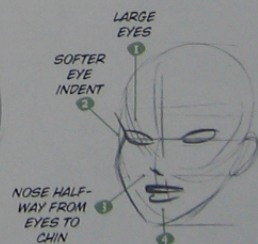
LIKE TEEN FACE, BROW IS HIGH

SOFT CURLS OF HAIR SHOW NICER CHARACTER HERE THAN MORGAN ABOVE

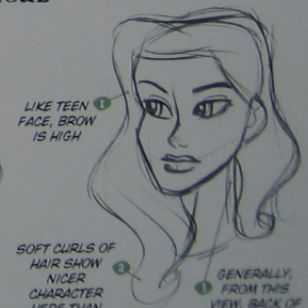
GENERALLY, FROM THIS VIEW, BACK OF NECK LINES UP WITH JAW



step 1



step 2



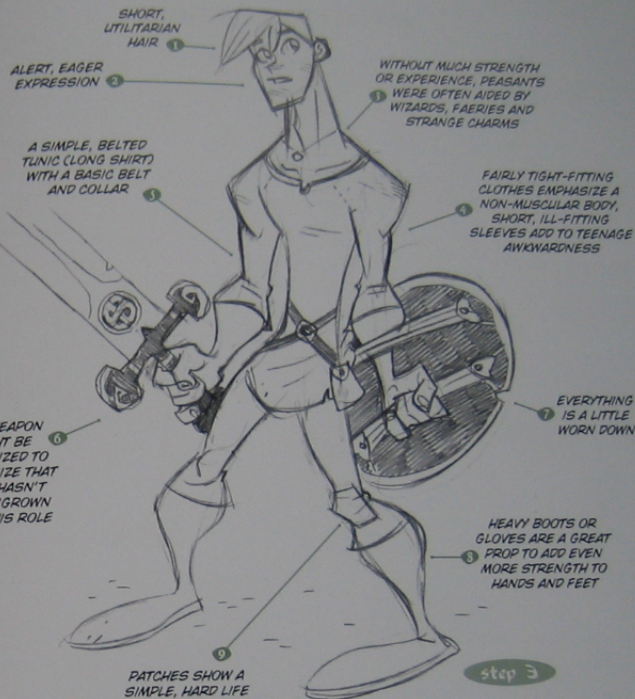
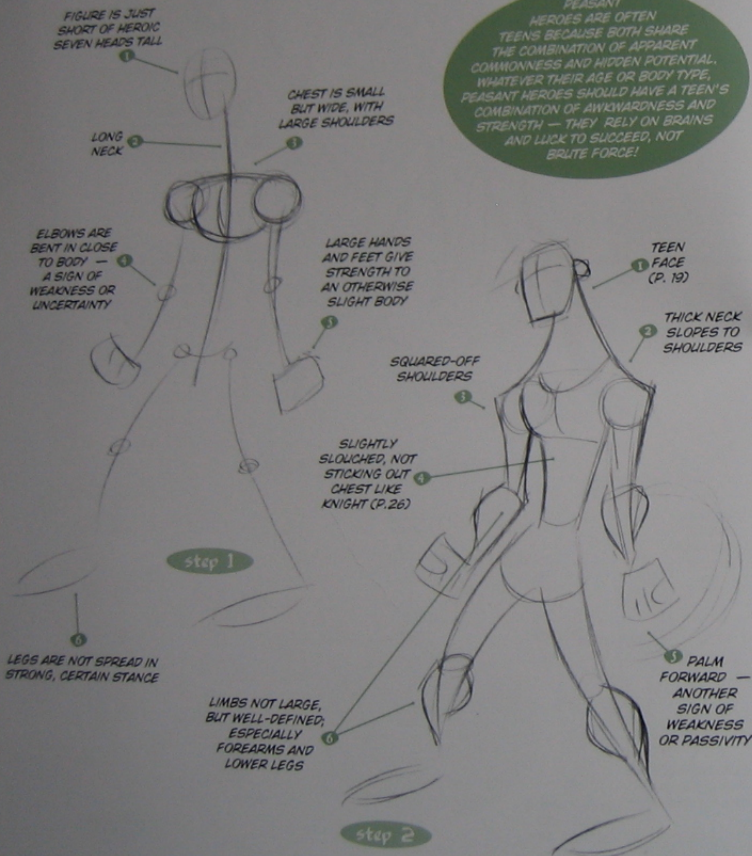
step 3

PEASANTS

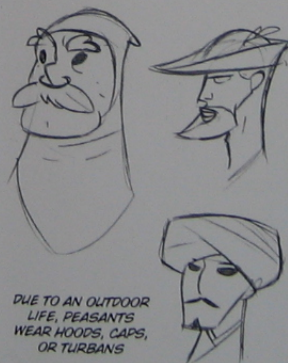
NOW THAT WE'VE LOOKED AT SOME BASIC PHYSICAL TYPES OF HEROES AND HEROINES, LET'S CONSIDER SOME OF THE ROLES THEY CAN PLAY IN CLASSICAL FANTASY STORIES.

WE'LL START WITH THE SIMPLE PEASANT, PARTLY BECAUSE PEASANTS ARE SO POPULAR, AND PARTLY BECAUSE THEY WEAR THE MOST BASIC CLOTHES, WHICH CAN BE ELABORATED ON TO CREATE THE FANCY APPAREL OF KNIGHTS AND LORDS.

PEASANT
HEROES ARE OFTEN
TEENS BECAUSE BOTH SHARE
THE COMBINATION OF APPARENT
COMMONNESS AND HIDDEN POTENTIAL.
WHATEVER THEIR AGE OR BODY TYPE,
PEASANT HEROES SHOULD HAVE A TEEN'S
COMBINATION OF AWKWARDNESS AND
STRENGTH — THEY RELY ON BRAINS
AND LUCK TO SUCCEED, NOT
BRUTE FORCE!

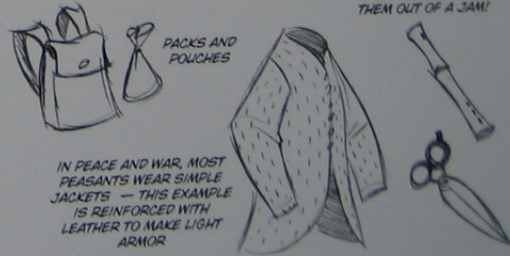


ANY WEAPON MIGHT BE OVERSIZED TO EMPHASIZE THAT HERO HASN'T FULLY "GROWN INTO" HIS ROLE



DUE TO AN OUTDOOR LIFE, PEASANTS WEAR HOODS, CAPS, OR TURBANS

PEASANT DRESS SIMPLY, BUT PEASANTS OFTEN CARRY PROPS THAT HELP THEM IN THEIR DAILY LIFE, AND GIVE US CHARACTER CLUES.



PEASANT VARIATIONS

CHINESE MARKET VENDOR

LIKE MORGAN (P. 19),
WEIGHT IS ON ONE HIP,
WHICH STICKS OUT MORE

ELBOWS AND
KNEES DISAPPEAR
IN THE OVERALL
SHAPES OF LIMBS

NECK MERGED
WITH CHEEKS AND
SHOULDERS

LARGE SHOULDER
SOCKET, BUT SHOULDERS
DISAPPEAR IN SLOPE
FROM NECK TO ARM

ELBOW IS
THICKEST
PART OF ARM

ON THINNER FIGURES,
JOINTS ARE MORE
VERTICAL; ON HEAVY
FIGURES, THEY ARE
MORE HORIZONTAL

BODY IS ALL
CURVES, NO
SHARP EDGES

THE TRADITIONAL CHINESE
PEASANT OUTFIT IS SIMILAR TO
THE EUROPEAN COSTUME —
A LONG JACKET AND TROUSERS

FIGURE IS ABOUT
FOUR TO FIVE
HEADS HIGH

SMALL HANDS AND
FEET TO EMPHASIZE
MASS OF TORSO

CHEST AND HIPS
MUCH LARGER THAN
USUAL PEASANT,
WITH A HIGHER
WAIST

SEE P. 43
FOR DRAWING
HEAVY FACES

DRAW FINGERS AS
A ROUND MASS

RED RIDING HOOD

FIGURE IS ONLY
FOUR HEADS TALL,
AND HEAD IS AS
WIDE AS IT IS HIGH

SHOULDER IS PART OF
SLOPE FROM NECK TO
ARM; SHOULDER
SOCKET IS MINIMIZED

VERY SMALL
HANDS AND FEET

SINCE SHE IS
BALANCED ON ONE
FOOT, THE REST OF
HER BODY SHOULD BE
CENTERED, EVENLY ON
EACH SIDE OF FOOT

GIRLY DETAILS LIKE
AFRON AND BOW

TORSO IS A
SINGLE BLOCK,
WITH HIGH WAIST
AND SLIGHTLY
LARGER HIPS

LEGS AND ARMS ARE
THICKEST AT HIPS
AND SHOULDERS, AND
GENTLY NARROWING
TO ANKLES AND
WRISTS

SWISHING CAPE AND
HAIR SUGGEST
MOTION OF WALK

HANDS THIS
SMALL CAN BE
SUGGESTED AS
BASIC SHAPES,
WITHOUT MUCH
DETAIL

SKIRT FOLLOWS
CURVE OF LIFTED
LEG, SOCKS SHOW
CURVES OF LEGS

BOXER

DECENT-SIZED CHEST
OVERSHADOWED BY
ENORMOUS FOREARMS
AND SHOULDERS —
A STRONG BUT UN-
CONVENTIONAL BUILD

FIGURE IS SEVEN
HEADS TALL

THIS FOREARM COMES
FORWARD SO IT LOOKS
SHORTER AND MORE
DRASTICALLY CURVED

JUST USING A FEW
BOLD LINES KEEPS
A POSE CLEAN AND
POWERFUL

THICK LEGS FROM TOP
TO BOTTOM CONVEY
STRENGTH, BUT KEEP
AT LEAST ONE PART
(HERE, THE KNEES) A
LITTLE THICKER

SIMPLE, HEAVY,
WIDE BREECHES

OVERALLS AND SIMPLE
SHIRT COLLAR

MINIMAL FACE
DETAILS TO
EMPHASIZE
MUSTACHE

EXTRA HEAVY-DUTY
WORK BOOTS

KNIGHTS

FIGURE IS SEVEN HEADS TALL — SAME AS HERAKLES (P.16)

KNIGHTS ARE THE SUPERHEROES OF FANTASY, WITH OVERSIZED CHESTS, SHOULDERS, AND ARMS

SHOULDER OF RAISED ARM STICKS UP ABOVE TORSO

AS SUPERHEROES, KNIGHTS SHOULD ALWAYS BE IN ENERGETIC, EXAGGERATED POSES!

LEGS ARE MINIMIZED IN FAVOR OF THE CHEST, BUT LARGE FEET SUPPORT THIS TOP HEAVY HERO

LEGS AND ARMS FORM LONG, POWERFUL CURVES

WIDE STANCE AND TURNED OUT LEGS SHOW POWERFUL POSE

step 1

REMEMBER THAT MARKING EYE-LINE SHOWS WHETHER FACE IS LOOKING UP OR DOWN — AND SINCE THIS FACE IS LOOKING UP, THE EAR IS BELOW THE EYES

HAVE NECK CURVE FORWARD — A SIGN OF BULLISH STRENGTH

FINGERS ARE SQUARED, BUT NOT CRUDELY BLUNT

RAISED ARM REVEALS BACK OF SHOULDER (COMPARE TO MORGAN ON P. 20)

FLOWING SUPERHERO CAPE ADDS TO SPACE FIGURE TAKES UP, MAKING STRONGER IMPACT ON VIEWERS

ONE SIDE OF LIMB CURVES MORE THAN OTHER, AND EXTREME CHANGES FROM THICK TO THIN IN LIMBS ADD ENERGY TO FIGURE

step 2

GAUNTLETS (ARMORED GLOVES) HAD HINGED FINGERS

AREAS WITH MOST MOVEMENT (NECK, SHOULDERS, HANDS) HAVE MORE HINGED PARTS

A NICE BALANCE OF CURVED AND SHARP LINES MAKES KNIGHT DANGEROUS, BUT NOT SINISTER

IN REAL LIFE, ARMOR RESTRICTED A KNIGHT'S MOVEMENT, BUT NOT IN CARTOONS!

KNIGHTS OFTEN WORE A CHAIN MAIL TUNIC COVERED BY A FANCY CLOTH TUNIC

KNEE "WINGS" (POLEYNs) GUARD SIDES AND BACK OF KNEE

LONG, HINGED METAL BOOTS (SABATONS) FOR RIDING HORSES

MEDIEVAL ARMOR WAS DESIGNED TO FIT CLOSELY TO THE BODY, AND SHOULD BE DRAWN AS SURFACE DETAILS

POINTED ELBOW GUARD (COULTER)

FEET ARE FAIRLY WIDE, BUT COME TO A SHARP POINT

step 3

HERALDRY

THERE ARE TONS OF BOOKS ABOUT HERALDRY (CHECK OUT YOUR LIBRARY!) BUT THE BASIC IDEA IS A STYLIZED BEAST OR FLOWER FITTING INSIDE A GEOMETRIC SHAPE, WITH EXAGGERATED, UNREALISTIC LIMBS.

"QUARTERED" SHIELD, WITH ALTERNATING DARK AND LIGHT PATTERN

GEOMETRIC FLOWERS

UNREALISTIC, STYLIZED TAIL



SIMPLE SHAPES



FLATTENED, NO SENSE OF DEPTH



EAGLE BOILED DOWN TO MOST BASIC IDEA — HEAD, WINGS, AND TALONS



ASIAN CRESTS ARE EVEN MORE STYLIZED AND GEOMETRIC

WARLORDS

THE DARK SIDE OF KNIGHTHOOD WAS THE WARLORDS — MILITARY LEADERS WHO OVERTHREW RIGHTFUL LORDS AND RULED THROUGH MIGHT AND TERROR. WHILE SOME WARLORDS WERE CRUDE BARBARIANS, OTHERS WERE MERCENARIES, KNIGHTS, OR EVEN PRINCES WHO RUTHLESSLY SEIZED POWER IN TIMES OF CHAOS!

WARLORDS FAVOR MORE EXOTIC WEAPONS, LIKE A MACE

FIGURE IS SIX HEADS TALL (ALTHOUGH HEAD IS BENT DOWN IN FRONT OF NECK)

SINCE ARMS ARE RAISED SO HIGH, SHOULDERS REALLY POP UP FROM TORSO

A SKULL-LIKE FACE TO MATCH THE SKELETAL BODY

TO EMPHASIZE THE "UNNATURALNESS" OF WARLORDS, TWIST THEIR PROPORTIONS INTO SOMETHING UGLY AND STRANGE

WIDE STANCE

step 1

WHILE THIS IS A FRONTAL POSE, ANGLE THE CHEST SLIGHTLY TO AVOID A BORING, EVEN COMPOSITION

THE BEST WAY TO CREATE AN EVIL CREEP IS TO TAKE A HEROIC CHARACTER AND TWIST IT AROUND, — BY TURNING A HERO'S CAPE INTO A RAGGED COWL, FOR INSTANCE

AGAIN, TWIST HEROIC MUSCLE BULGES INTO ANGULAR, HARSH SHAPES

step 2

THE CORRUPT NATURE OF WARLORDS CAN BE SHOWN WITH TWISTED VERSIONS OF KNIGHTLY HERALDRY. THE RULES ARE THE SAME, BUT USE JAGGED SHAPES AND OBJECTS LIKE SKULLS, CLAWS AND FLAMES.



HIDE THE FACE — EXCEPT THE EYES — TO ADD MYSTERY

RAZOR-SHARP MUSTACHE AND HAIR

SINCE WARLORDS WERE OFTEN OUTSIDERS, CONSIDER GIVING THEM ORNATE AND EXOTIC ARMOR

RAGGED COWL RESEMBLES WINGS OF A BAT OR DRAGON

TAKE EVERY OPPORTUNITY TO ADD SHARP EDGES, AS WITH THE SHARP FINGERS OR ELBOWS

HORNS AND POINTED SHAPES SHOW DANGER AND ANIMAL SAVAGERY

HANDY ARMOR LINES SHOW CURVE AS ARM COMES FORWARD FROM SHOULDER, THEN BENDS BACK FROM ELBOW

CAPE ALSO ADDS IMPOSING SIZE TO THIN FIGURE

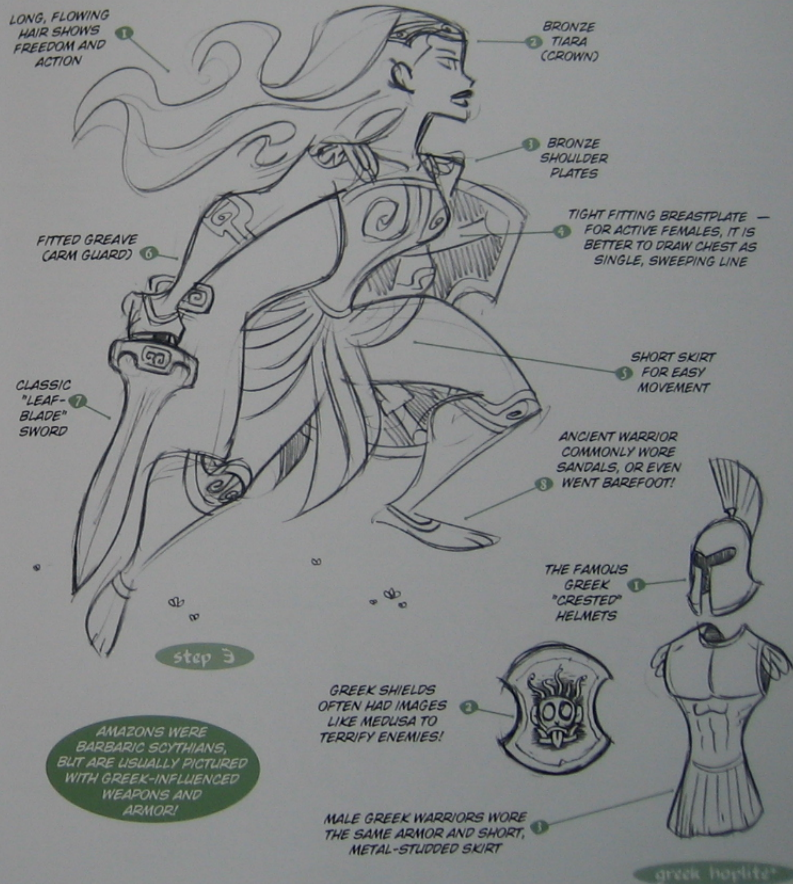
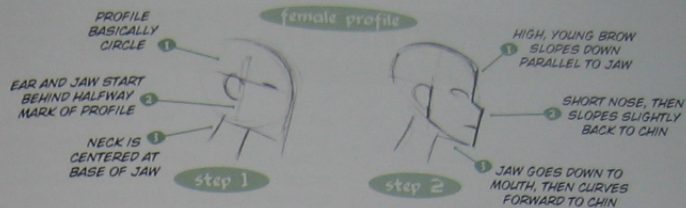
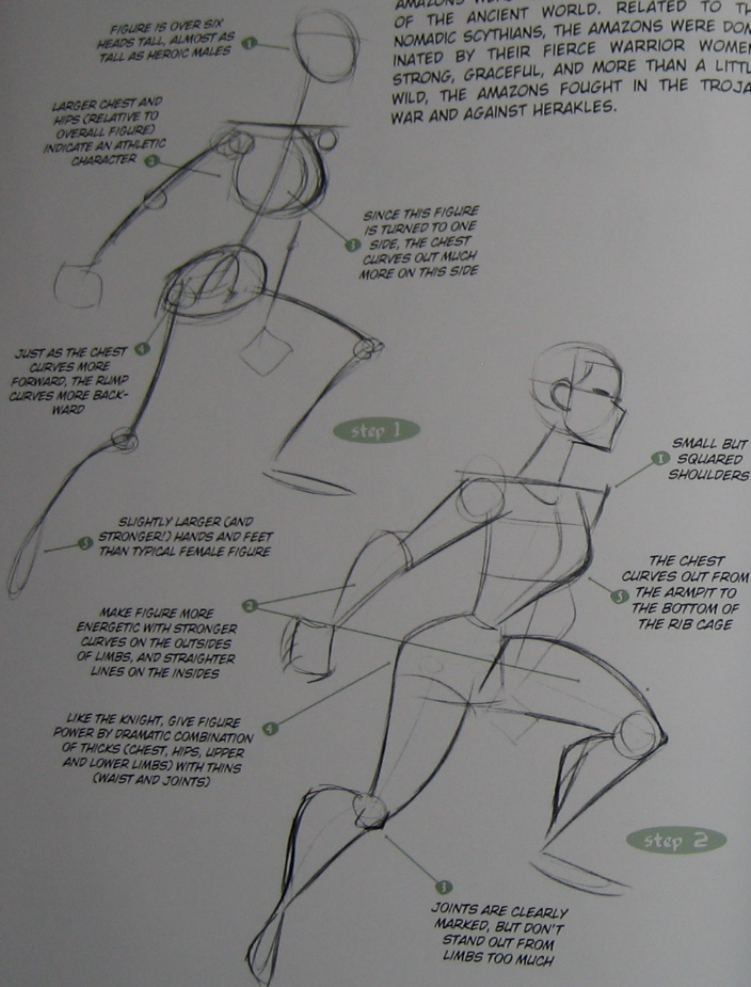
SWORD IS CURVED LIKE AN ANIMAL'S TALONS

ARMOR JOINTS ARE AS JAGGED AS OTHER SHAPES ON FIGURE

step 3

AMAZONS

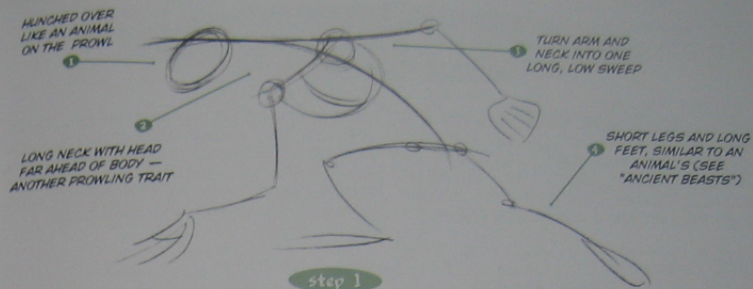
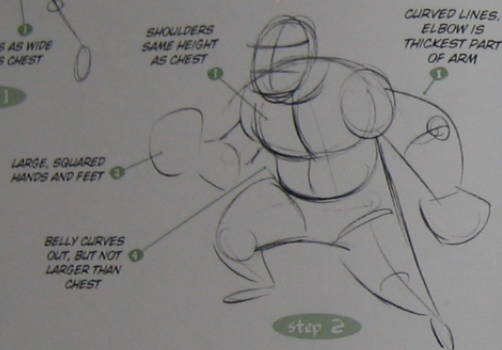
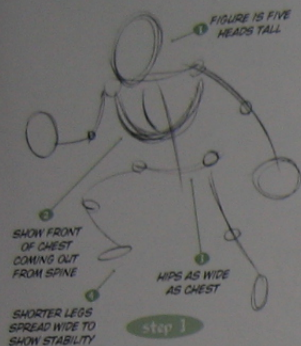
AMAZONS WERE THE MYTHICAL WARRIOR ELITE OF THE ANCIENT WORLD. RELATED TO THE NOMADIC SCYTHIANS, THE AMAZONS WERE DOMINATED BY THEIR FIERCE WARRIOR WOMEN. STRONG, GRACEFUL, AND MORE THAN A LITTLE WILD, THE AMAZONS FOUGHT IN THE TROJAN WAR AND AGAINST HERAKLES.



*IN CLASSICAL GREECE, HOPLITES WERE WEALTHY CITIZEN-SOLDIERS WHO ARRANGED THEIR OWN TRAINING AND EQUIPMENT

BARBARIANS

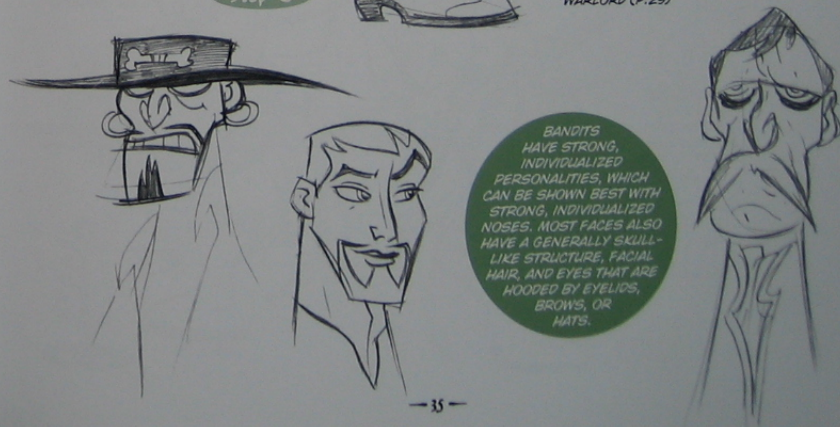
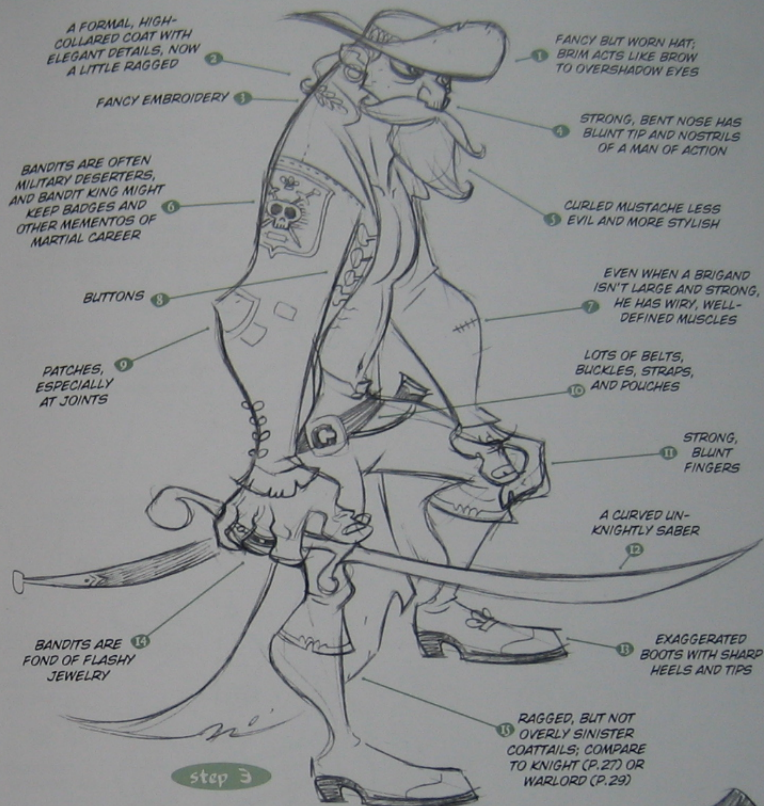
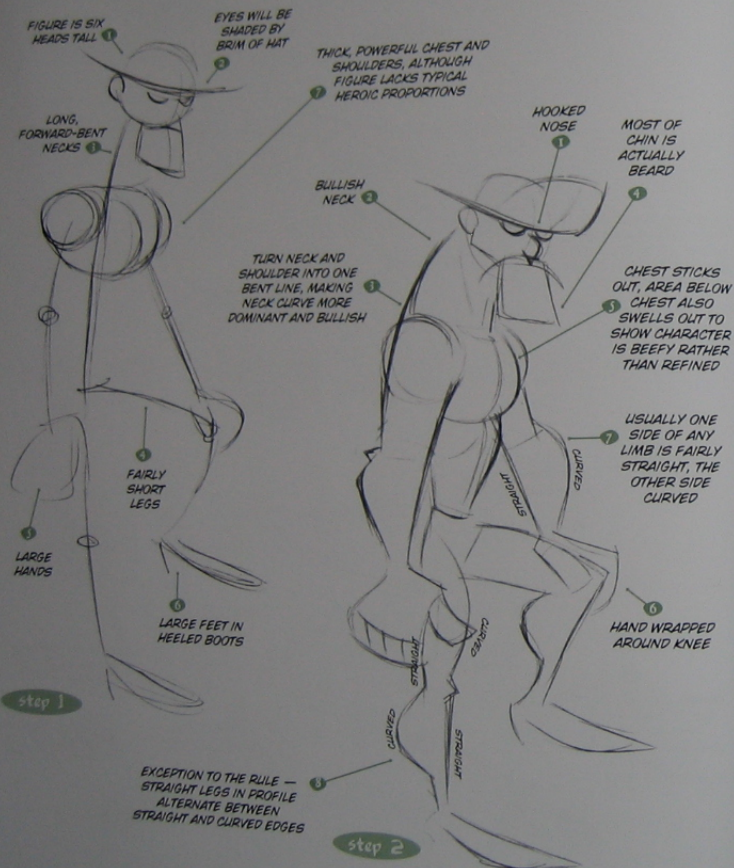
SWARMING OVER THE ANCIENT WASTELANDS, BARBARIANS WORE SAVAGE ANIMAL SKINS AND BORE CRUDE WEAPONS. THEIR UNCIVILIZED NATURE CAN BE EXPRESSED WITH MUSCULAR, NON-HEROIC BODIES AND CRUDE GEAR.



BANDITS

BANDITS WERE NOMADIC TROUBLEMAKERS WHO LIVED OUTSIDE THE LAW. THESE "OUTLAWS" RANGED FROM WRONGED DO-GOODERS TO DISGRACED ARISTOCRATS TO THUGGISH CROOKS. A BRIGAND'S CLOTHES WERE OFTEN A MIX OF PEASANT RAGS AND STOLEN FINERY.

AS A SOCIAL REBEL, A BANDIT'S APPEARANCE AND COSTUME SHOULD REFLECT HIS RUGGED, CHAOTIC INDIVIDUALISM. A HARSH LIFE LEAVES MANY WITH A BROKEN NOSE AND BAD TEETH, BUT BRIGANDS COVER UP THEIR DEFECTS WITH EXTRAVAGANT JEWELRY AND BEHAVIOR.



A LESSER
BANDIT MIGHT HAVE
CRUDDIER FEATURES
AND GEAR

LESS PHYSICALLY
IMPOSING THAN
BANDIT KING, THIS
FIGURE IS FIVE HEADS

LARGE CHIN AND
SMALL BRAIN FOR
LOW-RANKING
BANDIT THUG

POWERFUL NECK AND
SHOULDER COMBINATION,
SIMILAR TO BANDIT KING

LIKE BANDIT KING,
STOMACH STICKS
OUT, BUT LESS THAN
CHEST

WHEN KNEE IS IN
FRONT OF BENT
THIGH, TOP OF
KNEE STICKS OUT

LARGE, BLOCKY
FINGERS AND FEET

LIMBS COMING
FORWARD LOOK
SHORTER AND MORE
DRASTICALLY CURVED

step 1

SUPERSTITIOUS
BANDITS WEAR
CHARMS AND
AMULETS

RAGGED VEST,
PERHAPS OF A
LESS-THAN-
SUCCESSFUL
CROOK

FEARSOME
TATTOOS

KNIVES ARE
CHEAPER AND
MORE CONVENIENT
FOR ALLEY AND
FOREST FIGHTING

BOOT
CLIFF

FINGERLESS
GLOVES

step 2

GYPSY

NECK GOES UP
RIGHT BETWEEN
EARS (SEE AMAZON
PROFILE ON P. 31)

SMALL HANDS
AND FEET

ELBOW
THICKEST
PART OF ARM

WIDE HIPS FAN
OUT FROM FAIRLY
AVERAGE CHEST
AND WAIST

SLIGHTLY MORE
GRACEFUL VERSION
OF PEASANT ON P. 24;
FIGURE IS JUST OVER
FIVE HEADS TALL

HEAVY FIGURE WITH
ROUND FACE AND FIGURE,
BUT DISTINCT NECK AND
SHOULDERS

ROUNDED
SHOULDERS

ON FEMALE FIGURE, BENT LEGS
ONLY COME HALFWAY UP FROM
HIP TO WAIST — HOWEVER THIN
OR HEAVY THE CHARACTER

A CURVY FIGURE
SUGGESTS A LIVELY
PERSONALITY

step 1



GYPSY
CLOTHES ARE
OFTEN EMBROIDERED,
ESPECIALLY WITH BIRDS
AND FLOWERS. GYPSY ART IS
STYLIZED, BUT MUCH MORE
PLAYFUL AND INFORMAL
THAN TRADITIONAL
HERALDRY.



WANDERING
GYPSIES WERE
CONSIDERED BANDITS
(AND SOMETIMES
WERE!) AND HAD
BANDIT LIKE
STYLES.

LOTS OF GOLD
BRACELETS
AND BANGLES

SOFT,
PUFFY
BLOUSE

TIGHT,
ORNATE
VEST

LONG,
WILD
HAIR

DELICATE
BOOTS OR
SLIPPERS

SLIT SKIRT FOR
FREE MOVEMENT

step 2

magi

CLASSIC WIZARDS HAD LONG, THIN FACES AND WERE EIGHT HEADS HIGH

THROUGHOUT THE ANCIENT WORLD, WISE MEN AND WOMEN WERE BELIEVED TO HAVE STRANGE POWERS OVER NATURE, SPIRITS, AND FATE. CALLED MAGI, DRUIDS, WIZARDS AND WITCHES, THEY WERE GENERALLY RECLUSES WHO USED BRAINS RATHER THAN BRAWN. FEW MAGI WERE TRULY EVIL, BUT MOST WERE DANGEROUS AND ALL WERE MYSTERIOUS! LIKE HEROES, MAGI COME IN ALL SHAPES AND SIZES, BUT THEY ARE USUALLY IMAGINED LIKE THIS.

1 A HIGH "HOOKED" COLLAR EMPHASIZES THE LONG NECK, AND ALSO ADDS SINISTER SHAPES TO THE FIGURE

2 A LONG BEARD SUGGESTS AGE AND WISDOM, AND ALSO LENGTHENS THE NECK

3 WIZARDS WERE THE SCIENTISTS OF THE ANCIENT WORLD, AND WERE ESPECIALLY INTERESTED IN ASTRONOMY AND ASTROLOGY

4 WHILE THIS WIZARD IS VERY THIN, HE IS NOT SKELETAL — HIS LIMBS AND MUSCLES ARE THINNER THAN USUAL, BUT STILL HAVE THE THICKS AND THINS OF A YOUNGER ADULT

5 LONG, THIN FINGERS ARE OLD AND SINISTER — AND PERFECT FOR DELICATE EXPERIMENTS! (SEE P. 45 FOR MORE DETAILS ON THIN HANDS)

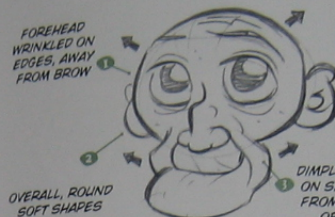
6 REPEATING SHAPES THROUGHOUT A PICTURE HELPS TO VISUALLY PULL ALL THE PIECES TOGETHER

ALMOST ALL MAGI WERE CONNECTED TO THE NATURAL WORLD IN SOME WAY, AND CARRIED A STAFF OR WAND MADE FROM A SACRED TREE LIKE OAK, HOLLY, OR ASH

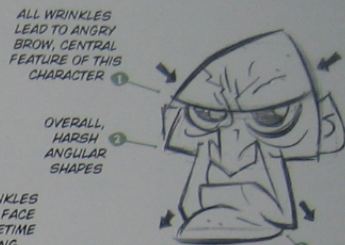
AGE AND PERSONALITY

AS YOU'VE PROBABLY NOTICED IN EARLIER EXAMPLES, CERTAIN SHAPES AND LINES GO A LONG WAY TOWARDS DEFINING A CHARACTER'S PERSONALITY.

BELOW ARE SOME TRICKS TO SHOW CERTAIN COMBINATIONS OF OLD AGE AND PERSONALITY.

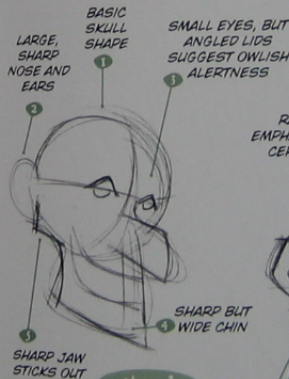


benevolent



malevolent

GENERALLY, THE NOSE, EARS AND CHIN OF AN OLDER FACE STICK OUT, WHILE THE CHEEKS AND LIPS SINK IN. CONSIDER THIS ECCENTRIC MAGICIAN:



step 1



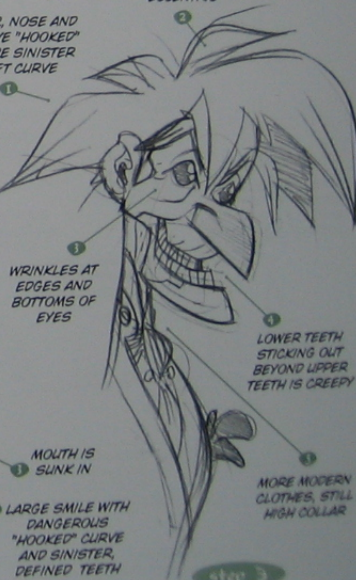
step 2

WITH MUCH OF LOWER FACE TAKEN UP BY SMILE, CHIN IS SMALLER THAN BROW

SOFT HOOKED

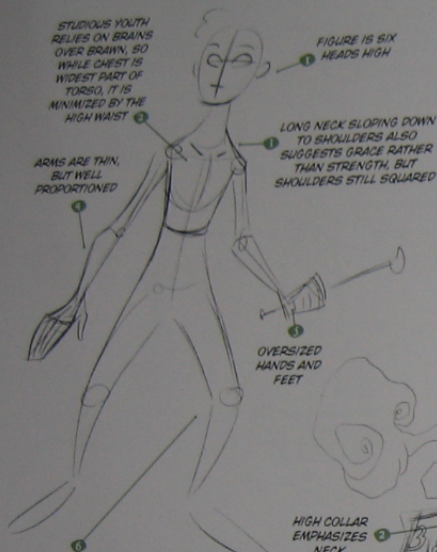
MOP OF HAIR, NOSE AND CHIN ALL HAVE "HOOKED" CURVE, MORE SINISTER THAN SOFT CURVE

WILD, UNKEMPT HAIR OF AN ECCENTRIC



step 3

APPRENTICES



NO PARTICULAR LEG MUSCLES, BUT LEGS BENT OUT SHOWS STRONG STANCE

step 1



SIMPLY SHAPED PROPS ADD DETAIL AND INDIVIDUALITY TO YOUR CHARACTER.



MOON AND STARS



OWL



CAULDRON WITH MAGIC WRITING

SIMPLE CAP

SIMPLY SHAPED PROPS ADD DETAIL AND INDIVIDUALITY TO YOUR CHARACTER.



BOOK



BOTTLES

HIGH WAIST STARTS JUST BELOW CHEST, BOTH TO MINIMIZE CHEST AND MAKE HIP CURVE SLIGHTER (AND YOUNGER)

SWEPT-BACK HAIR LOOKS YOUNG, KEEPS FACE OPEN, AND ENDS IN FEMININE CURVES



HAVING LEGS BENT AWAY FROM EACH OTHER CREATES UNBALANCED LOOK, REINFORCING IDEA THAT CHARACTER IS STARTLED

ONCE AGAIN, FLOWING ROBES DON'T HIDE TOO MUCH OF FIGURE OR ACTION

CLOAK ECHOES BACKWARD LEAN OF CHARACTER

GIVE EVEN THE SIMPLEST OBJECTS CURVES AND VARIATION TO ADD LIFE

CREASES IN CLOTHES AT JOINTS

step 2

LESS VARIATION IN BODY THICKS AND THINS THAN TYPICAL HEROINE (P. 20) AND MUCH LESS THAN AMAZON (P. 30)



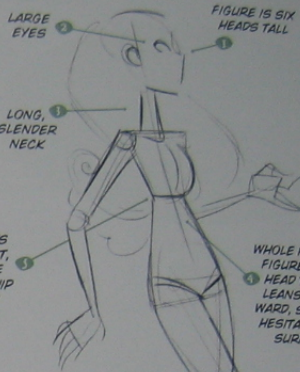
KEY



SCROLLS



PEN AND INK



step 1

DRUIDS

DRUIDS WERE THE "WISE MEN" OF THE ANCIENT NORTH CHINESE TRIBES AND GUIDED THE SPIRITUAL LIFE OF THEIR TRIBES. LIKE NATIVE AMERICAN SHAMANS, THE DRUIDS WERE PARTICULARLY INTERESTED IN NATURE, SPIRITS, AND PROPHETCY. INDIVIDUALLY OR IN SMALL GROUPS, THE DRUIDS OFTEN LIVED ISOLATED LIVES IN SACRED GROVES OR CAVERNS. MANY THINGS WE NOW ASSOCIATE WITH WITCHDOCTORY ORIGINALLY CAME FROM DRUIDS, ALONG WITH MANY SUPERSTITIONS AND FOLK MEDICINE.

THE OUTDOOR DRUIDS COMMONLY WORE HOODS OR POINTED HATS

FIGURE IS SEVEN HEADS TALL

BACK BENT BY AGE; IN THIS CASE, THE SOFT CURVE SUGGESTS A DECENT CHARACTER — A SHARPER BEND WOULD INDICATE A MORE SINISTER CHARACTER

AGAIN, EVEN SIMPLEST SHAPES SHOULD HAVE VARYING CURVES AND THICKNESS

THE KNEE IS ACTUALLY MADE OF UPPER AND LOWER PARTS

CLOSE TO NATURE, DRUIDS WERE CLOSE TO ANIMALS; THEY WERE ALSO USED TO THE DEATH AND DECAY THAT IS THE DARKER SIDE OF NATURE

MASTERS OF FOLK MEDICINE, DRUIDS CARRIED MANY CURIOUS REMEDIES AND CHARMS

THEIR HARD LIVES LEFT DRUIDS WITH TOUGH, THIN BODIES — EVERY INDIVIDUAL MUSCLE AND JOINT STANDS OUT, ESPECIALLY AT THE ELBOWS AND KNEES

DRUIDS WENT BAREFOOT, BOOTED, OR WRAPPED IN OLD RAGS

OVERSIZED, Gnarled HANDS AND FEET

STURDY WOODEN STAFF

BUSHY EYEBROWS AND BEARD FOR AN ANCIENT AND SLIGHTLY WILD CHARACTER

A RAGGED TRAVELING CLOAK WAS NECESSARY IN THE COLD AND WILD NORTH

step 1

step 2

WITCHES

OUR TYPICAL PICTURE OF A WITCH IS IN MANY WAYS A CORRUPT VERSION OF THE VANISHED DRUIDS. REAL WITCHES COULD BE YOUNG AND BEAUTIFUL, EVEN RESPECTED!

THIS WITCH IS DRAWN TO LOOK FAIRLY NEUTRAL; SHE HAS SHARP EDGES MIXED WITH SOFT, ROUND SHAPES, AND HER WIDE FACE ISN'T TOO SKULL-LIKE

FIGURE IS FIVE HEADS TALL, WITH LARGE EYES DOMINATING FACE

HER AGE IS SHOWN BY HER NECK SLOPING INTO ALMOST NONEXISTENT SHOULDERS

SMALL, HIGH CHEST AND LARGE HIPS — SIMILAR TO THE MUCH WIDER TORSO OF THE CHINESE PEASANT (P.24)

SHARP, BONY JOINTS

LARGE HANDS AND FEET

step 1

RAGGED SHAPES FOR HER HAIR AND CLOTHES, A LITTLE MORE EXTREME (AND SINISTER) THAN THOSE OF THE DRUID

USUALLY LIVING IN THE WILDERNESS, WITCHES WERE MASTERS OF OLD FOLK REMEDIES, HEALING PLANTS, AND POISONS

ON HARDWORKING LOWER LEGS, ALL THAT IS LEFT IS MUSCLE AND BONES

ANIMAL-LIKE EARS; WITCHES WERE SOMETIMES SUPPOSED TO TURN INTO CREATURES OR FAIRIES

STRAGGLY HAIR CURVES BACK BEHIND FIGURE

LARGE STARING EYES WITH SHADOWS BENEATH

HER SMILE SHOWS INDIVIDUALLY DRAWN TEETH

KNOBBY CLAW-LIKE HANDS WITH BULGING KNUCKLES

WITCHES WERE PRACTICAL AND PREFERRED WORK BOOTS

step 3

BASIC OLDER FACE

LARGE EYES, EARS, AND CHIN

CHEEKS BULGE OUT FROM EYES TO BOTTOM OF NECK

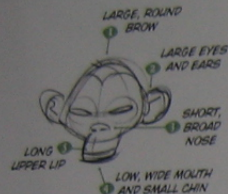
NOSE HOOKS DOWN

SMOOTH AND SHARPEN OUTLINES

step 2

MONKS

THE ANCIENT EAST WAS FULL OF WANDERING MONKS WHO STUDIED THE SECRETS OF NATURE, IMMORTALITY, AND MARTIAL ARTS. YEARS OF DISCIPLINE AND TOUGH OUTDOOR LIFE LEFT THEM LOOKING LIKE WIZENED MONKEYS!



monkey features

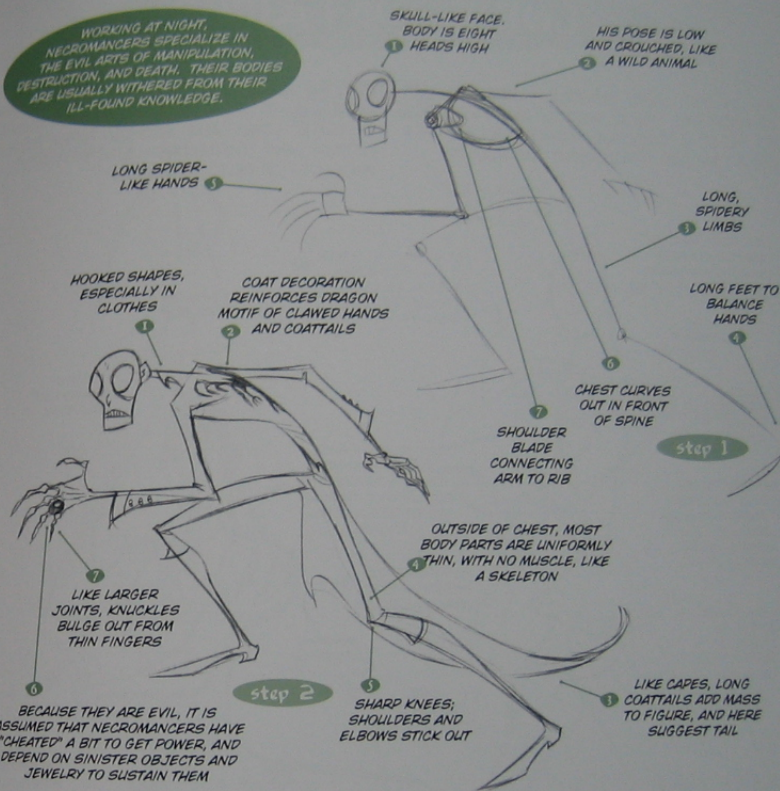
TO SHOW BOTH THIS MONK'S ANCIENT SAGACITY AND HIS CURIOSITY, HE HAS THE ROUNDED FEATURES OF A MONKEY

1 SANDALS OR BARE FEET
2 YEARS OF MEDITATION AND PHYSICAL DISCIPLINE GAVE MONKS GRACE AND BALANCE



NECROMANCERS

WORKING AT NIGHT, NECROMANCERS SPECIALIZE IN THE EVIL ARTS OF MANIPULATION, DESTRUCTION, AND DEATH. THEIR BODIES ARE USUALLY WITHERED FROM THEIR ILL-FOUNDED KNOWLEDGE.



HANDS AND PERSONALITY

NORMAL HAND HAS LARGE, SQUARE BASE

THE SECOND OF 3 KNUCKLES IS SLIGHTLY LARGEST PART OF FINGER

normal hand

VEINS AND TENDONS NOT VISIBLE

FINGERS TAPER TO ENDS

PALM AREA SMALLER RELATIVE TO LONG FINGERS

FINGERS MAKE A BULB END, LIKE A BIRD'S TALON

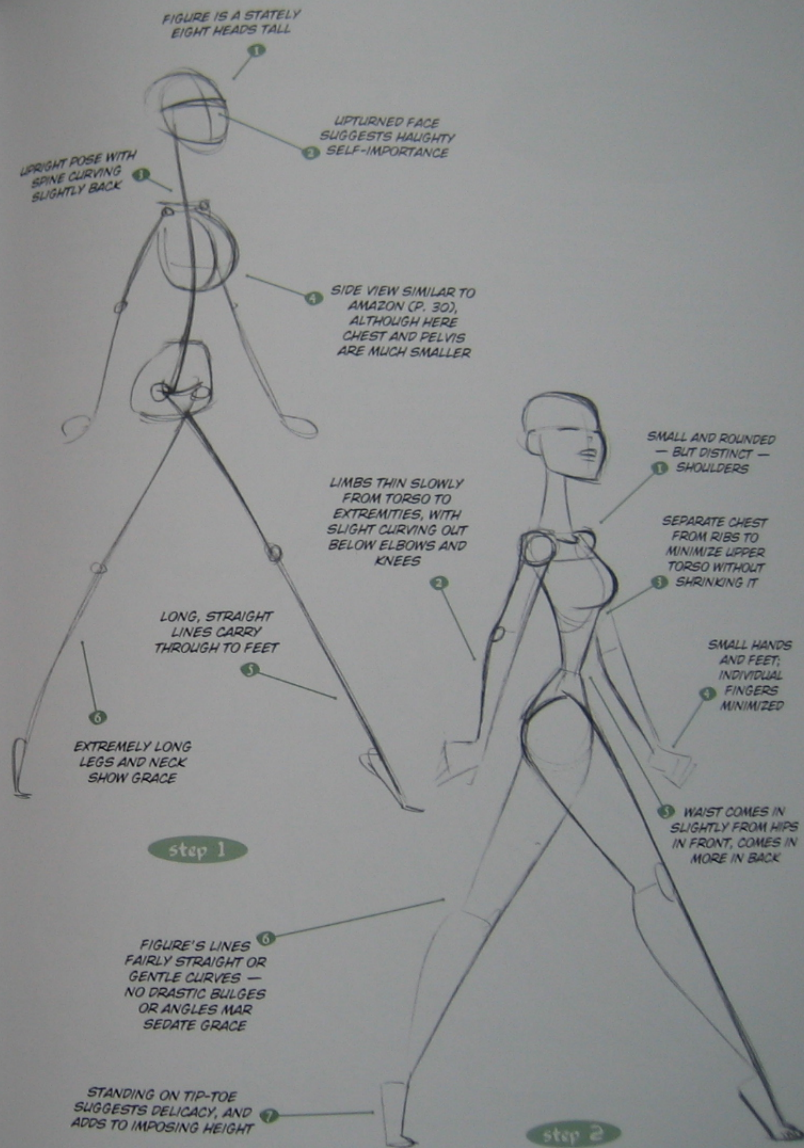
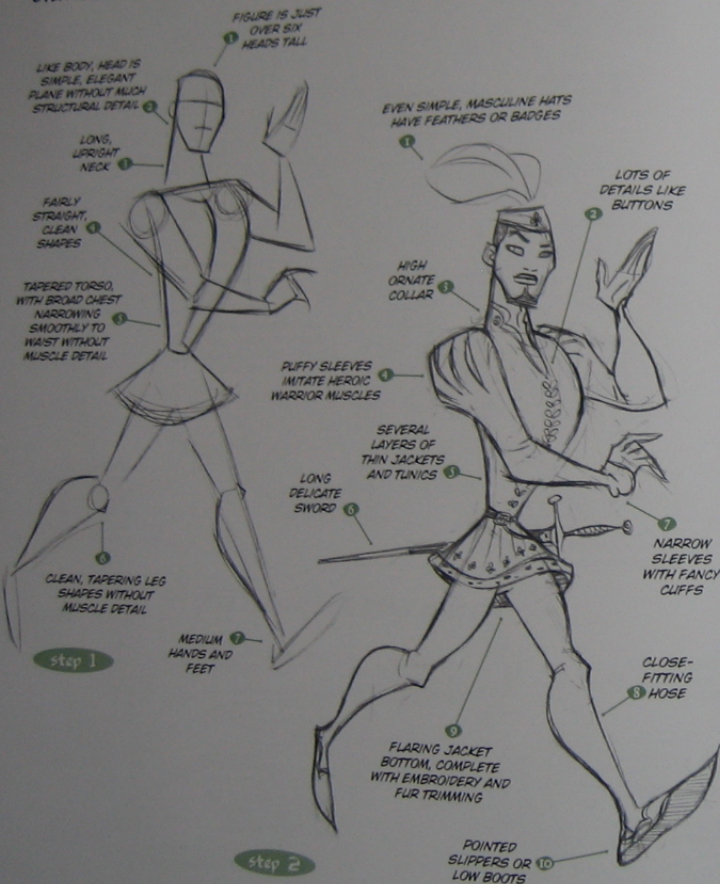
ALL KNUCKLE JOINTS STICK OUT FROM SKIN, WITH MANY WRINKLES; SECOND KNUCKLE ON FINGERS STILL THE LARGEST

skeletal hand

LORDS AND LADIES

BELOW ARE VERY GENERAL COSTUMES FOR ARISTOCRATS; THEIR WEALTH ALLOWED THEM TO WEAR A DAZZLING VARIETY OF CLOTHES OVER TIME AND THROUGHOUT THE WORLD.

BUT THE BASIC IDEA IN DRESSING LORDS AND LADIES IS TO GIVE THEM OUTFITS THAT ARE DELICATE, LONG AND FLOWING, AND CLOSE FITTING (AND THEREFORE VERY EXPENSIVE!), WITH LOTS OF DELICATE DETAILS.



CINDERELLA AND OTHER WELL-DRESSED LADIES PREFER LAYERS OF DELICATE CLOTHES AND JEWELRY, BUT DON'T LET ALL THESE DETAILS CLUTTER UP THE BASIC LINES OF THE FIGURE.

IN EVERY PLACE AND TIME, LADIES PREFER FANCY BRAIDS, HATS, AND TIARAS

EYES WITH LIGHT LIDS LOOK YOUNGER AND MORE ENERGETIC. EYES WITH HEAVIER LIDS AND LASHES LOOK MORE ADULT AND SOPHISTICATED

COMPLICATED JEWELRY MADE OF SMALL, DELICATE PARTS

IN NORTHERN COUNTRIES, CLOTHING OFTEN TRIMMED OR EDGED WITH FUR

CLOSE-FITTING BODICE

UNLESS HANDS ARE SPECIFICALLY DOING SOMETHING, KEEP AS SIMPLE SHAPES

AN IMPORTANT TRICK IS LEARNING TO BOIL DOWN COMPLEX IMAGES (LIKE THE FLEUR-DE-LIS) INTO MORE BASIC SHAPES

SEVERAL LAYERS OF EMBROIDERED FABRIC

DELICATE GLASS SLIPPER

PUMPKIN EMBROIDERY

step 3

RAISED ARM HAS RAISED SHOULDER

INDIVIDUAL PARTS OF HIPS MINIMIZED TO SHOW GRACEFUL WHOLE

EYE LINE CURVES UP AND AWAY FROM BODY, MAKING NECK LOOK LONGER

HERE AND BELOW, HIGH WAIST AND FLOWING GOWN (BELOW) HAVE LIGHT, DREAMLIKE QUALITY

EVENLY SPACED FINGERS LOOK TENSE — FOR RELAXED HAND, SHOW FINGERS AS CURVED MASS, OR UNEVENLY SPACED

WHEN SIMILAR SHAPES ARE THIS CLOSE TOGETHER, IT IS SOMETIMES MORE GRACEFUL TO COMBINE AS SINGLE POINT

LEGS CLOSED TOGETHER AT KNEES AND BENT AWAY AT FEET LOOK WEAKER OR MORE RELAXED

SMALL, POINTED HANDS AND FEET

step 1

PRINCESS'S TIARA

HANDY PROP FOR A PRINCESS NAMED "BRIAR-ROSE"

FLOWING OUTER SLEEVES RESEMBLE FAIRY OR DRAGON WINGS, WHILE BILLOWING SHAPES SUGGEST AIRY ENCHANTMENT

WITHOUT BEING TOO RAGGED, DELICATE DRESS IS WORN DOWN AFTER A HUNDRED YEARS!

FLOWING STRANDS OF HAIR

FANCY EMBROIDERY SHOWS DRAGON AND ROSE THISTLES — MAJOR PARTS OF THE "SLEEPING BEAUTY" STORY

BENIGHTED SPINDLE

step 2

LONG SLEEVES REINFORCE DELICATE ARMS AND ADD ADDITIONAL LAYER OF CLOTHING

THE FAIR FOLK

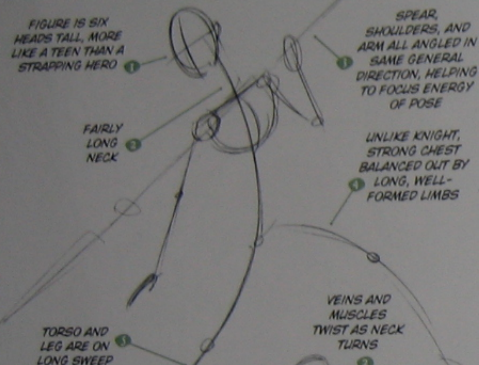
BEYOND THE MORTAL WORLD LIES THE FAERIE REALM,
A STRANGE, DREAMLIKE PLACE WHERE A DIZZYING ARRAY OF
PEOPLES BUILT THEIR OWN KINGDOMS AND EMPIRES IN THE HAZY
DAWN OF TIME. FAERIES COULD BE GOOD OR EVIL, POWERFUL OR
PETTY, MOUNTAINOUS OR MINISCULE, SAVAGE OR CIVILIZED....
BUT ALL WERE DRIVEN TO THE SECRET PLACES OF THE
WORLD BY THE RELENTLESS RISE OF
MORTAL MEN.



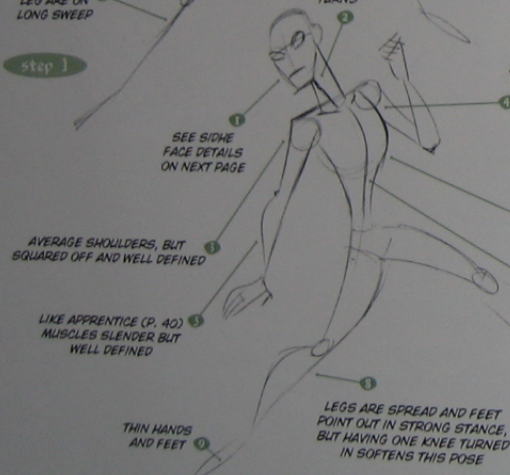
THE SIDHE

UNLIKE THE CUTE PIXIES ON MODERN POSTCARDS, THE SIDHE (OR "GITH" OR "TUATHA DE DANAAN") WERE AN ANCIENT, ELEGANT RACE. THEY RULED SYLVAN FAERIE KINGDOMS, BUT WERE ULTIMATELY DRIVEN UNDER THE HILLS AND OVER THE SEAS BY THE NEW EMPIRES OF MAN.

THE SIDHE ARE LORDLY AND BEAUTIFUL (AND JUST A LITTLE SINISTER), AND WEAR ELEGANT JEWELRY, WEAPONS AND CLOTHES.



step 1



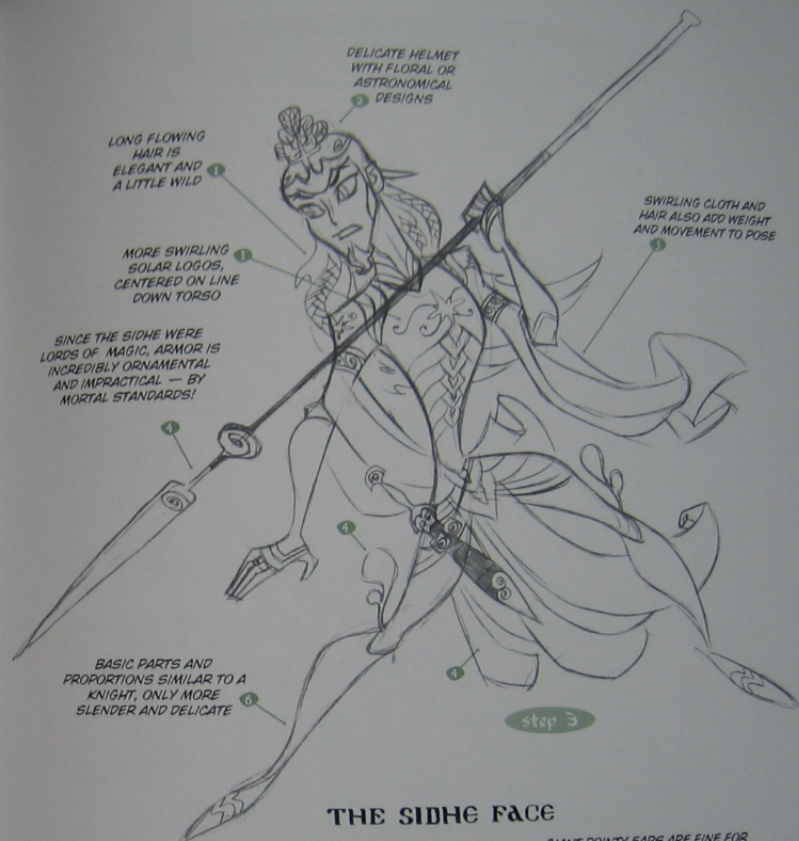
SIDHE HAD SMALLER ARM SOCKETS THAN MORTALS, BUT WHILE THE UPPER AND LOWER ARM WERE BASICALLY THE SAME WIDTH, THE SHOULDER WAS STILL THE THICKEST PART OF THE ARM, AND THE FOREARM SECOND THICKEST

CHEST THINS OUT TO WAIST LIKE GREYHOUND, BUT NOT AS DRASTIC OR HARSH AS BARBARIAN ON P. 33

PATTERNS ON CHEST ARMOR WILL BE CENTERED ON THIS LINE

LEGS ARE SPREAD AND FEET POINT OUT IN STRONG STANCE, BUT HAVING ONE KNEE TURNED IN SOFTENS THIS POSE

step 2



step 3

THE SIDHE FACE

START WITH BASIC HERO HEAD

OVERSIZED, ANIMAL EYES ARE HALF-WAY DOWN FACE

NOSE IS LOWER, HALF-WAY BETWEEN EYES AND CHIN

step 1

ARCHED HAIRLINE AND EYEBROWS WILL EMPHASIZE SLANTED EYES

BOTTOM OF EAR FOLLOWS SWEEP OF JAW

NARROW BUT SQUARED CHIN; WHOLE FACE IS ANGULAR AND MASCULINE

step 2

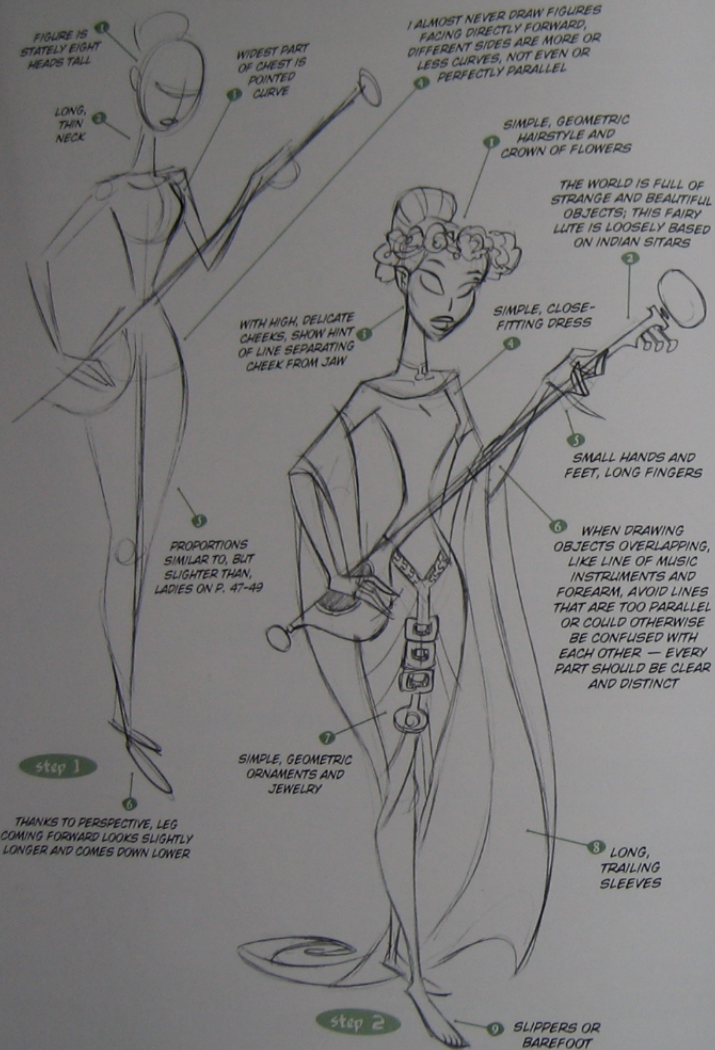
GIANT POINTY EARS ARE FINE FOR COMMON FAIRIES, BUT SIDHE LORDS LOOK A LITTLE MORE RESTRAINED

NARROW FACE TO CHIN; CENTER CHIN AROUND VERTICAL FACE LINE

MOUTH IS CLOSER TO NOSE THAN TO CHIN

step 3

THE FAIRY PRINCESS



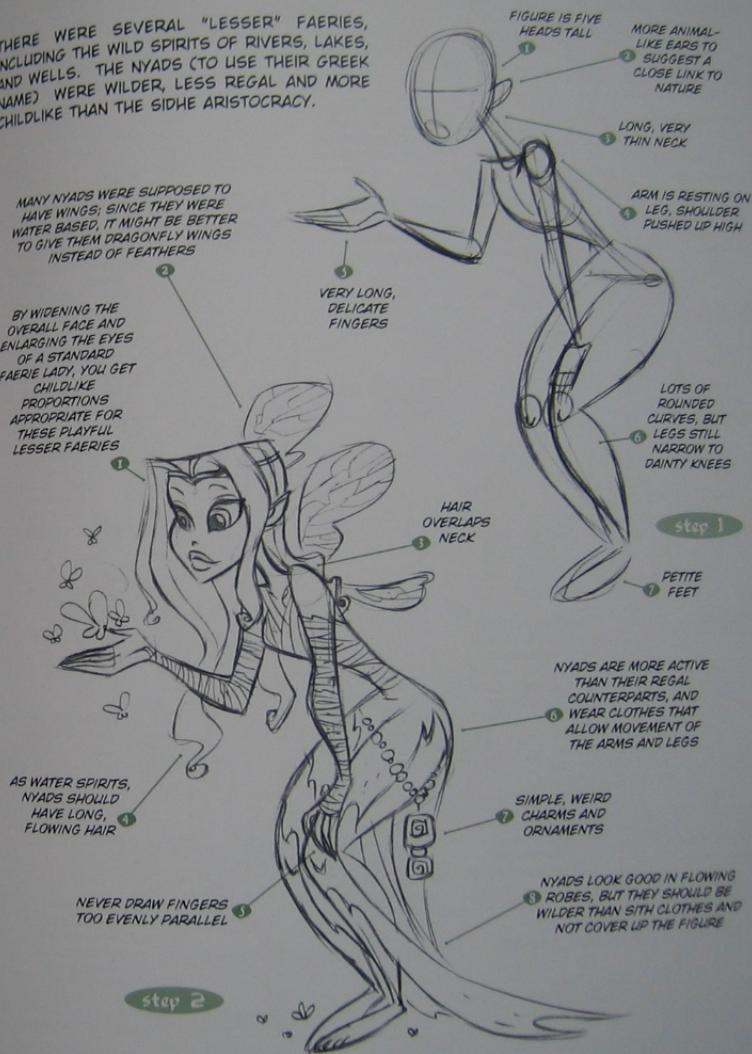
THANKS TO PERSPECTIVE, LEG COMING FORWARD LOOKS SLIGHTLY LONGER AND COMES DOWN LOWER

WATER FAERIES

THERE WERE SEVERAL "LESSER" FAERIES, INCLUDING THE WILD SPIRITS OF RIVERS, LAKES, AND WELLS. THE NYADS (TO USE THEIR GREEK NAME) WERE WILDER, LESS REGAL AND MORE CHILDLIKE THAN THE SIDHE ARISTOCRACY.

MANY NYADS WERE SUPPOSED TO HAVE WINGS; SINCE THEY WERE WATER BASED, IT MIGHT BE BETTER TO GIVE THEM DRAGONFLY WINGS INSTEAD OF FEATHERS

BY WIDENING THE OVERALL FACE AND ENLARGING THE EYES OF A STANDARD FAERIE LADY, YOU GET CHILDLIKE PROPORTIONS APPROPRIATE FOR THESE PLAYFUL LESSER FAERIES



SYLVAN FAERIES

NYMPS CAN BE EVEN MORE CLEARLY LINKED TO THEIR ENVIRONMENT BY MODELING THEM ON WATERY CREATURES LIKE FROGS, DRAGONFLIES AND FISH.

FIGURE IS FOUR HEADS TALL, AND CHILDISHLY WIDE RATHER THAN HIGH

LONG, THIN NECK

SIMPLIFY POSE BY HAVING NECK RUN DOWN TO SHOULDER

LONG, FROG-LIKE FINGERS

LEGS NOT PARALLEL

LARGE, ROUND EYES

LIKE A FROG, TORSO SMALLER AND ARMS THINNER THAN HEAD, HIPS, AND LEGS

HIPS ARE WIDE BUT FLAT TO MAKE THIGHS MORE DOMINANT

DRAGONFLY WINGS FOR A WATERY LIFE

PULLED-BACK HAIR AND BROW TO CHEEK DRAWN AS ONE CURVE TO EMPHASIZE WIDTH OF FACE

WIDE, FROGGY CHEEKS AND NOSTRILS, AND FISH-LIKE LIPS

step 1

THIS CUTE BUT ODD FAIRY CAN BE DRAWN WITH "SQUARED" CURVES TO SUGGEST POWER BENEATH HER PETITE EXTERIOR

SIMPLE CLOTHES MADE OF LEAVES, WITH PEBBLES AND SHELLS FOR JEWELRY

NEVER BE AFRAID TO CHANGE A POSE — THAT'S WHAT ERASERS ARE FOR!

LONG FROG TOES

COLORFUL BANDS AND PATCHES ON THE SKIN, LIKE AMPHIBIANS AND FISH

step 2

THE WILD FAERIES OF THE FORESTS AND FIELDS (THE GREEK DRYADS) WERE EVEN MORE ROBUST AND ANIMAL-LIKE. SOME WERE PART ANIMAL, WHILE OTHERS WERE ACTUAL ANIMALS WITH SUPERNATURAL ABILITIES.

LARGE, ANIMAL-LIKE EYES AND EARS

A MONKEYLIKE HEAD (SEE P. 44)

LIKE MOST ANIMALS, TORSO IS THICKEST AT RIBS, BELOW CHEST — MORTALS ARE WIDEST IN THE CHEST ITSELF

DRYADS ARE FIVE TO SIX HEADS TALL

FOREST SPIRITS CAN HAVE GOATLIKE "CHIN WHISKERS," OR SMALL BEARDS

SMALL BUT SQUARED SHOULDERS

WOOD ELVES ARE MORE ROBUST THAN THE GRACEFUL SITH; THIN NECK, ARMS, AND WAIST OFFSET BY BROAD CHEST AND LARGE HANDS AND FEET

LIKE MORTAL TEENS, NARROW LIMBS STRENGTHENED BY THICK MUSCLE CURVES OF THIGHS, CALVES, AND FOREARMS

SINCE BODY WEIGHT IS ON THIS LEG, IT IS CENTERED UNDER THE BODY, AND THIS HIP IS HIGHER THAN THE OTHER

step 1

SIMPLE CROWN OF LEAVES AND FLOWERS

EARS ECHO SHAPE OF EYES

DRYAD CLOTHES ARE ALSO SIMPLE AND FOREST THEMED

DRYADS ARE OFTEN ARMED WITH LONG DAGGERS, BOWS, AND DARTS

BAREFOOT OR SIMPLE SLIPPERS

step 2

HANUMAN IS THREE TO FOUR HEADS TALL (BUT NEVER STANDS UP STRAIGHT)

CURVES ARE SHARPENED A BIT TO SHOW DANGEROUS SIDE OF CHARACTER

HIGH NOSE, LONG UPPER LIP, AND SMALL CHIN

TAIL CONTINUES SLEEPING CURVE OF SPINE

ENERGETIC POSE FULL OF TWISTS

AGAIN, WIDEST PART OF TORSO IS RIBS, NOT CHEST

WIDE STRONG STANCE

IN THE "RAMAYANA," HANUMAN WIELDS A MOUNTAINTOP OF BURNING, MAGICAL FLOWERS

SIMPLE, GRAPHIC POSE AND LINES TO SHOW BOLDNESS AND ENERGY OF CHARACTER

CURVES OF HELMET ECHO MISCHIEVOUS CURVES OF EYES

SLIGHTLY HOOKED NOSTRILS SHOW HANUMAN'S WILD SIDE

SWAYING NECKLACE AND HELMET CREST SUGGEST MOVEMENT

SIMPLE ARMOR DOESN'T OBSCURE POSE

IN THIS GRAPHIC POSE, MANY MINOR SHAPES ARE FIT INTO SIMPLER, LARGER SHAPES TO KEEP THE OVERALL FORM OF THE FIGURE SIMPLE AND BOLD

MACE

LARGE, BLUNT FINGERS AND TOES

OF COURSE, SOMETIMES BEASTLY FAIRIES APPEAR AS MANLIKE ANIMALS. IN THE INDIAN EPIC "RAMAYANA," THE MONKEY KING HANUMAN HELPS RAMA RESCUE THE PRINCESS SITA FROM THE CURSED FORTRESS OF RAVANNA.

FAUNS

FIGURE IS ONLY FOUR HEADS TALL

LARGE, BLUNT HANDS

ANOTHER BROAD CHEST TAPERING TO A NARROW WAIST

ANIMAL HORNS AND EARS

TURN NECK, BACK, AND LEG INTO ONE LONG CURVE

THIGH IS HERE, BUT FUR MAKES UPPER LEG LOOK THICKER, ESPECIALLY AT THE KNEE

HEEL

GOAT HOOVES ARE LIKE UPSIDE-DOWN CONES

ANIMAL HOOVES AND PAWS ARE ACTUALLY THEIR TOES

step 1

WHEN STEPPING FORWARD, HOOF BENDS DOWN

BASIC FLOW OF FUR ON LEGS

ONE SIDE OF A LIMB IS CURVED MORE THAN THE OTHER

step 2



GOAT-LIKE SMILE CURVES UP ABOVE DOMINANT FRONT TEETH

PRESENTS!

ROUND OUT HOOVES

SHAGGY BUT SOFT FUR

ALWAYS VARY THICKNESS AND CURVES IN LIMBS, SCROLLS, OR ANY OTHER CYLINDER SHAPES

BACKSWEEP, POINTED EARS

SMALL HORNS, STRAIGHT OR CURVED

SLANTED EYES

CHEEKS STICK OUT ON SIDES

SMALL BEARD

BUCK TEETH

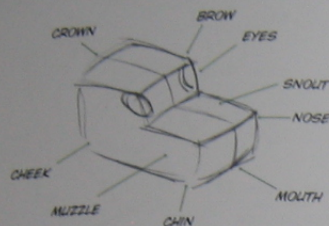
WHILE FAUNS HAVE IMPISH, CHILDLIKE FACES, USE THE BASIC FEATURES AND PROPORTIONS OF A GOAT TO KEEP THEM WILD!

step 3

GOBLINS

GOBLINS ARE THE DARK SIDE OF THE FAERIE WORLD. WHILE IT'S NOT ALWAYS CLEAR WHAT SEPARATES GOBLINS FROM FAERIES — SOME OF WHICH ARE QUITE NASTY — GOBLINS TEND TO BE MORE UGLY AND ANIMAL-LIKE THAN OTHER FAIR FOLK. YOU CAN START GOBLIN FACES WITH THE BASIC ANIMAL HEAD AT RIGHT, OR A MORE SPECIFIC ANIMAL TYPE LIKE PIGS OR FERRETS, THEN TWIST THE SHAPES AND DETAILS TO MORE SINISTER ENDS.

Basic animal head

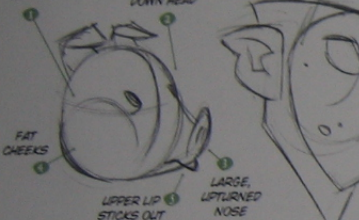


pig head

BASICALLY, CIRCLE WITH SMALL SNOUT

SMALL EYES HALFWAY DOWN HEAD

CURVE OF HOOD SHOWS ROUNDNESS OF FACE



HUGE, PROWLING EYES TAKE UP TOP FRONT OF HEAD

SHORT, BLUNT SNOUT TAKES UP BOTTOM HALF OF FACE, AND IS LARGER AT NOSE THAN CHEEKS

CHIN STICKS OUT LESS THAN NOSE

NECK COMES BACK FROM HEAD, AND IS SAME THICKNESS AS HEAD

ferret head

SMALL EARS SWEEP BACK BEHIND HEAD

STRONGER JAW

LARGER FOREHEAD OF TRICKIER GOBLIN

WIDE, STARING GHOST EYES

HARSH JOWLS, SMALL CHIN

human head

ANOTHER APPROACH IS TO TWIST HUMAN FEATURES INTO A MORE GROTESQUE AND SKULL-LIKE FORM, AND ESPECIALLY TO EMPHASIZE HARDER PARTS OF FACE LIKE BROW, JOWLS AND NOSTRILS.

POINTED CROWN IS SHARP AND FERAL

SMALL, SHARP TEETH EMPHASIZED BY LIPS

WIDE, STARING GHOST EYES

HARSH JOWLS, SMALL CHIN

SCOUT

BODY IS ONLY TWO HEADS TALL

BATLIKE EARS START IN BACK HALF OF HEAD

THE FOCUS OF THIS GOBLIN IS ITS TOOTHY MOUTH — IT'S BASICALLY A WALKING PIRANHA — AND EVERY OTHER FEATURE IS EXAGGERATED OR MINIMIZED TO ECHO THIS.

SHORT, SMALL NECK SLOPES OVER SMALL SHOULDERS TO THIN ARMS

HOOKE, TALON-LIKE SCIMITAR

WEAK ARMS WITH SPIDERY FINGERS

EYES, EARS, AND NOSE ARE RAZOR-SHARP — PERFECT FOR SNEAKING!

BAD!

GOOD!

ONCE AGAIN, AVOID PARALLEL LINES!

WEAK, UNDERSIZED CHEST OVERSHADOWED BY SHIELD

BOTTOM OF TORSO AND LEGS USE ANIMAL PROPORTIONS (SEE PP.78-79)

step 1

step 2

CREEPER

AS COWARDS AND BULLIES, GOBLINS RELY ON TREACHERY, STEALTH, AND NUMBERS. KEEP GOBLIN DESIGNS SIMPLE AND FOCUSED ON ONE DOMINANT FEATURE; THIS MAKES IT EASIER TO DRAW GOBLIN SWARMS.

SIMPLE, MINIMIZED TORSO WITH NO MUSCLE DISTINCTION

GIANT SKULL HEAD IS FOCUS OF FIGURE

LIMBS ARE BASICALLY ANGULAR STICKS

SIMPLE NOSE AND MOUTH

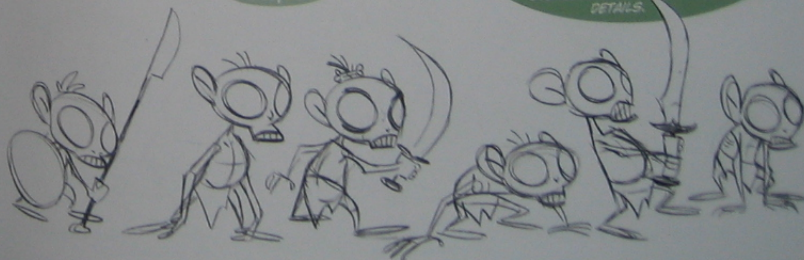
UNIMPORTANT CHIN IS ELIMINATED

FIGURE AND POSE SIMPLE ENOUGH THAT EVEN PARTS IN SILHOUETTE ARE EASY TO READ

YOU CAN DRAW VARIATIONS OF THE BASIC MODEL, ALTERING SOME PROPORTIONS AND BASIC DETAILS, TO BUILD UP A GOBLIN SWARM THAT IS EASY TO DRAW, EASY TO LOOK AT, AND WHERE THE OVERALL GROUP ISN'T OVERSHADOWED BY INDIVIDUAL DETAILS.

step 1

step 2



BRUTES

MOST DANGEROUS AMONG THE GOBLINS ARE THE BRUTES SOMETIMES CALLED ORCS (FROM THE OLD ENGLISH ORCNEAS, OR "WALKING DEAD"). THESE ARE THE STRONGEST GOBLINS, BUT AVOID USING HEROIC PROPORTIONS WHEN ADDING MUSCLES TO THEIR BODIES.

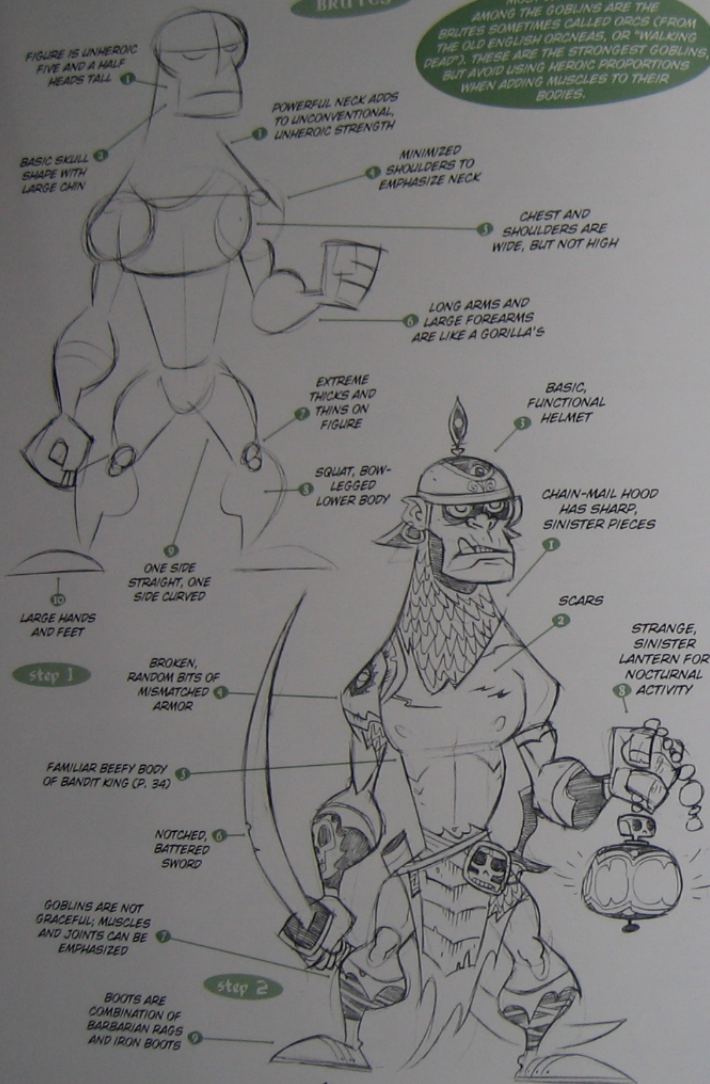


FIGURE IS FIVE HEADS TALL. BASIC HEAD OF A FERAL CRITTER LIKE A WEASEL OR RAT

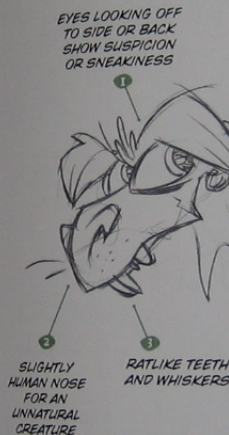


IN SLOUCHING POSE, NECK CURVE SWEEPS DOWN THROUGH TORSO TO LEGS



TORSO IS LONG, FLEXIBLE, AND SNAKELIKE

LIKE ANIMALS, SHORT LEGS WITH THICK, FURRY THIGHS AND THIN LOWER LEGS



PAWL LIKE HANDS AND NAILS, SIMILAR TO NECROMANCER (P. 44)

HUMANLIKE TOES

step 1

GOBLINS ARE NOT ESPECIALLY ARTISTIC. THEIR BANNERS AND DECORATIONS ARE EITHER STOLEN FROM OTHERS, OR CRUDE AND SINISTER.

step 2



EYEBROWS ARE EXTRA CHANCE TO SHOW UNIQUE PERSONALITY AND EMOTIONS OF CHARACTER

LONG, WEASELY NECK

LARGE PAWL-LIKE HANDS

LONG, THIN FEET

THE DWARROW

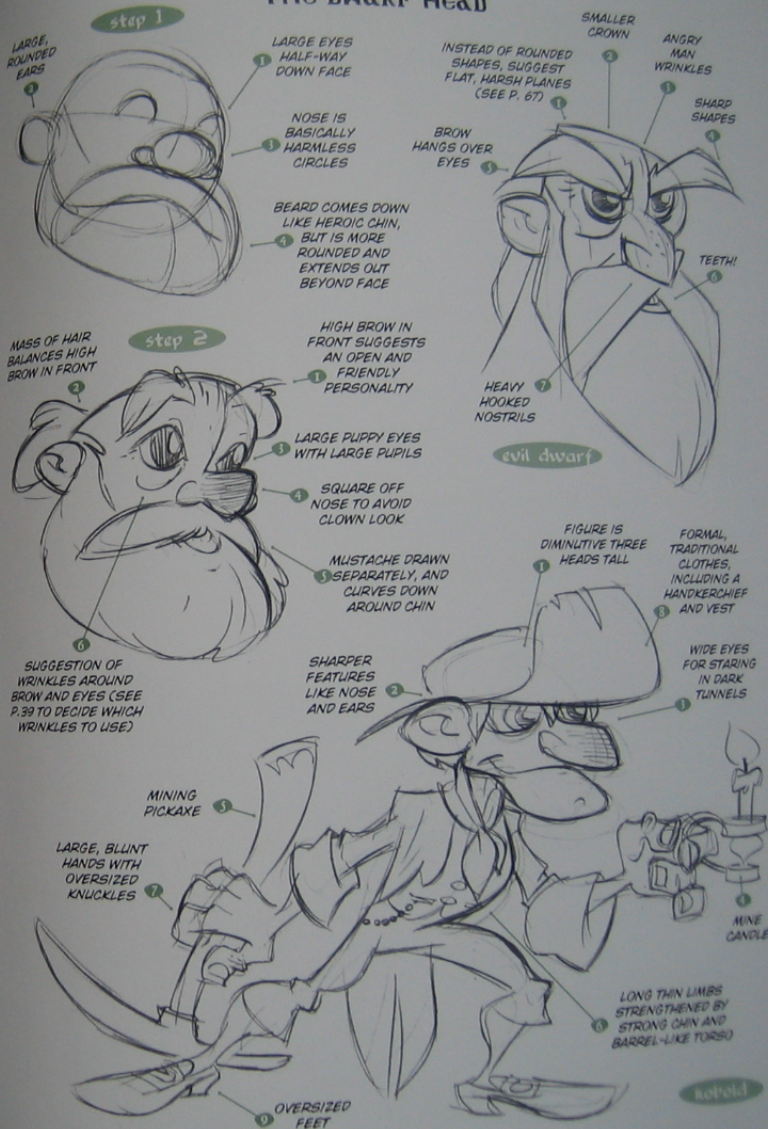
THE DWARROW ARE EARTHY FAERIES THAT OFTEN LIVE AND WORK UNDERGROUND. TOUGH AND SKILLED, THE DWARROW ARE ALSO SHORT; THIS IS THE ORIGIN OF THE WORD "DWARF." SOME ARE KIND AND SOME ARE DANGEROUS, BUT ALL ARE CRAFTY AND STUBBORN.

DWARROW LIVED ALL OVER THE WORLD, BUT WERE MOST POPULOUS IN THE FROZEN VIKING LANDS. CONSIDER USING VIKING AND GERMAN ART, ESPECIALLY BRAIDED PATTERNS AND GEOMETRIC SHAPES, FOR YOUR DWARROW (BELOW AND BOTTOM LEFT).



step 2

THE DWARF HEAD



step 2

GIANTS

THE MOST EARTHLY AND PHYSICALLY AWESOME OF THE FAERIES WERE THE GIANTS, TROLLS, AND OGRES. SOME GIANTS WERE GOOD AND OTHERS EVIL, BUT ALL TENDED TO BE SOLITARY, AND USED THEIR MASSIVE STRENGTH RATHER THAN THEIR SLENDER INTELLECT.

HEAD IS WIDER THAN IT IS HIGH, AND BODY IS A SQUAT FIVE HEADS TALL

WITH OVERLAPPING, THIS SHOULDER IS PARTLY COVERED BY CHEST, WHILE OTHER SHOULDER CURVES IN FRONT OF CHEST

EXTREME FORESHORTENING — NEAR LIMBS LOOKING MUCH LARGER THAN FAR LIMBS — ADDS MORE ACTION TO POSE

SMALL HANDS AND FEET EMPHASIZE MASS OF TORSO

NECK VIES AND MUSCLES STRAIN IN THIS ENERGETIC POSE

SKULL NECKLACE SHOWS HIS ENORMOUS SIZE

FRONT AND REAR THIGH MUSCLES POP OUT FROM STRAIN OF RUNNING

SANDAL STRAPS WERE POPULAR IN THE ANCIENT WORLD

EXAGGERATED RUNNING POSE HAS BOTH FEET OFF THE GROUND IN A DRAMATIC LEAP

LIFTED ARM MEANS LIFTED SHOULDER

THE NEPHILIM — BIBLICAL GIANTS LIKE GOLIATH — WERE THE CURSED OFFSPRING OF ANGELS AND MORTALS. THEY WERE THE MOST INTELLIGENT AND HUMAN OF THE GIANTS, AND BUILT VAST SLAVE EMPIRES IN THE ANCIENT WORLD.

JOINTS OVERWHELMED BY MASSIVE LIMBS

HUGE ARMS AND ARM SOCKETS ARE SAME SIZE AS CHEST

SAME SORT OF OVERLAPPING AT HIPS AS AT SHOULDERS

LOOKING AT HAND FROM EDGE, FINGERS APPEAR CLOSER TOGETHER, AND KNUCKLES AND VEINS STICK OUT



OVERLAPPING!

SIMPLE, CRUDE WEAPONS

GIANT FACES

BASIC SKULL SHAPE HAS BEEN SQUASHED DOWN AND SQUARED OFF

LOW, FLAT CROWN FOR A SMALL-BRAINED GIANT

EVEN HAIRLINE IS SQUARED OFF!

MASSIVE SQUARED-OFF BROWS LIKE GIANT ROCK LEDGES

THICK EARS

SHORT, BROAD NOSE

SQUARED EYEBROWS

BREAK NOSE AND NOSTRILS INTO GEOMETRIC PLANES

WIDE, THIN MOUTH

SUNKEN, SKULL-LIKE FACE STRENGTHENED BY SQUARED CHIN

DEEP, ANGULAR CREASES AT BROWS AND LIPS

step 1

step 2

MAKE ANY CHARACTER SEEM MORE MASSIVE AND INDESTRUCTIBLE BY EMPHASIZING THE FLAT PLANES THAT MAKE UP THE FACE!

ROUNDING OFF A FEW LINES CAN MAKE THE DIFFERENCE BETWEEN AN EVIL AND A KINDLY GIANT!

BASIC FORM SIMILAR TO EXAMPLE ABOVE

BROW HIGHER THAN CROWN, FOR AN INQUISITIVE PERSONALITY

BROWS ARCH UP TO REFLECT BROW CURVE, SHOWING BENEVOLENCE SIMILAR TO THE OLD MAN ON P. 39

LARGE PUPPY EYES

WRINKLED MUZZLE ON SIDES OF MOUTH REINFORCES SMILE

FACE STILL BLOCKY, BUT LINES ROUNDED

SUNKEN CHEEKS SOFTENED BY CHEEK AND CHIN CURVES

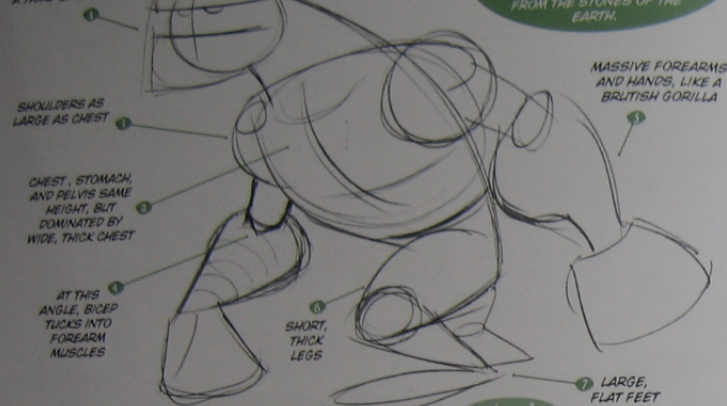
UPPER LIP STICKS OUT IN DOPEY EXPRESSION

step 1

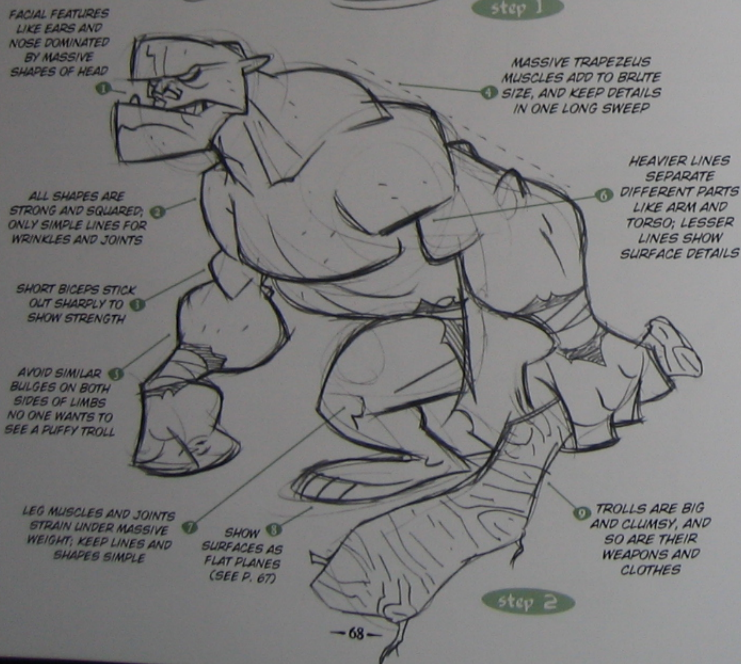
step 2

TROLLS

FIGURE IS SQUARE FIVE HEADS TALL, WITH CLIFFLIKE BROWN AND CHAIN EACH TAKING UP A THIRD OF THE FACE



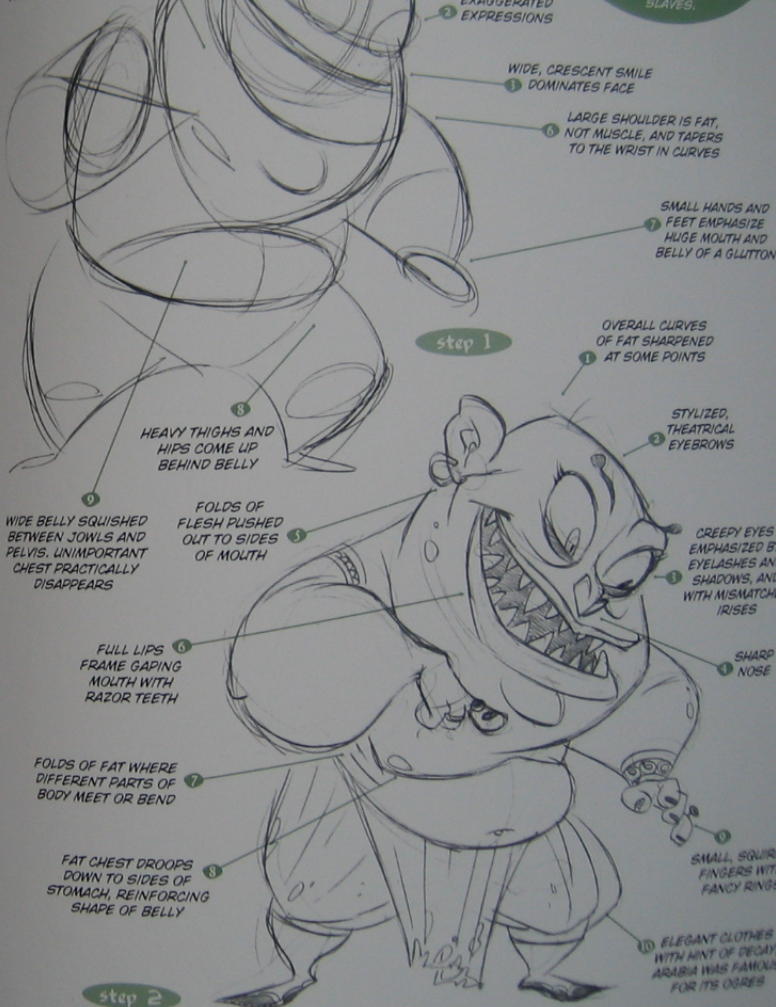
TROLLS AND GIANTS ARE OFTEN CONFUSED IN NORTHERN MYTHOLOGY, BUT TROLLS SEEM TO BE MORE BRUTISH. SOME ARE HAIRY AND BESTIAL, OTHERS ARE MADE FROM THE STONES OF THE EARTH.



OGRES

TORSO SAME SIZE AS HEAD, BUT LARGELY COVERED BY MASSIVE JOWLS

ARM SOCKET IS HALF OF TORSO



OGRES ARE THE MOST EVIL OF GIANTS, DEVOURING LOST TRAVELERS. DESPITE THEIR UNPLEASANT EATING HABITS, OGRES ARE SOPHISTICATED AND CIVILIZED, LIVING IN OGRE CITIES, OR IN PALACES STAFFED BY HUMAN SLAVES.

WIDE BELLY SQUISHED BETWEEN JOWLS AND PELVIS. UNIMPORTANT CHEST PRACTICALLY DISAPPEARS

FOLDS OF FLESH PUSHED OUT TO SIDES OF MOUTH

FULL LIPS FRAME GAPING MOUTH WITH RAZOR TEETH

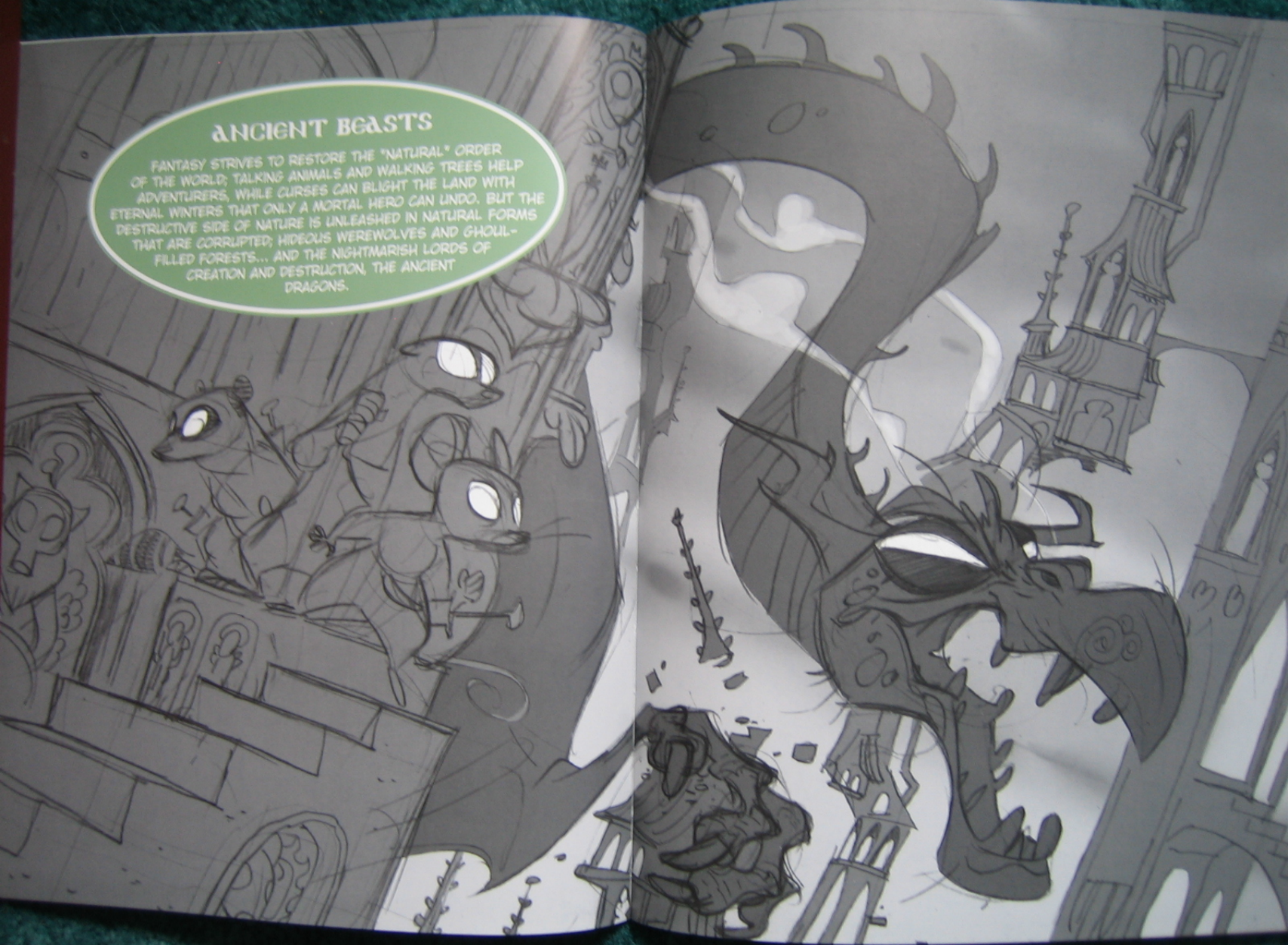
FOLDS OF FAT WHERE DIFFERENT PARTS OF BODY MEET OR BEND

FAT CHEST DROOPS DOWN TO SIDES OF STOMACH, REINFORCING SHAPE OF BELLY

step 2

ANCIENT BEASTS

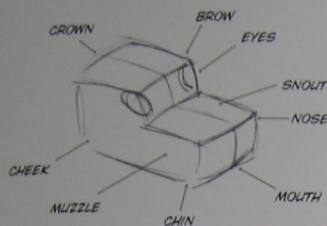
FANTASY STRIVES TO RESTORE THE "NATURAL" ORDER OF THE WORLD; TALKING ANIMALS AND WALKING TREES HELP ADVENTURERS, WHILE CURSES CAN BLIGHT THE LAND WITH ETERNAL WINTERS THAT ONLY A MORTAL HERO CAN UNDO. BUT THE DESTRUCTIVE SIDE OF NATURE IS UNLEASHED IN NATURAL FORMS THAT ARE CORRUPTED; HIDEOUS WEREWOLVES AND GHOUL-FILLED FORESTS... AND THE NIGHTMARISH LORDS OF CREATION AND DESTRUCTION, THE ANCIENT DRAGONS.



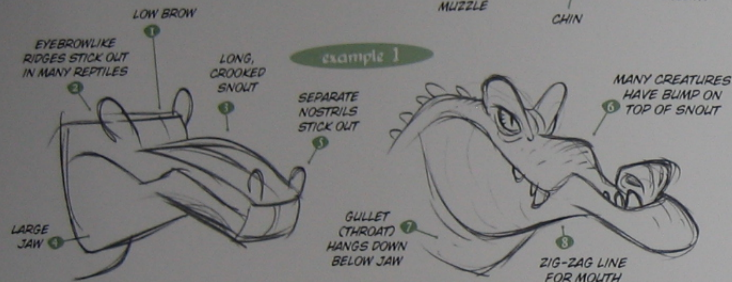
INTRODUCING ANIMALS

DESPITE OBVIOUS DIFFERENCES LIKE HORNS AND FUR, MOST ANIMALS HAVE THE SAME BASIC HEAD THAT WE SAW ON P. 60. BY LENGTHENING THE SNOUT, RAISING THE BROW, OR MAKING OTHER ADJUSTMENTS TO SPECIFIC PARTS OF THE HEAD, YOU CAN SUGGEST A CERTAIN ANIMAL EVEN BEFORE YOU ADD THE SURFACE DETAILS.

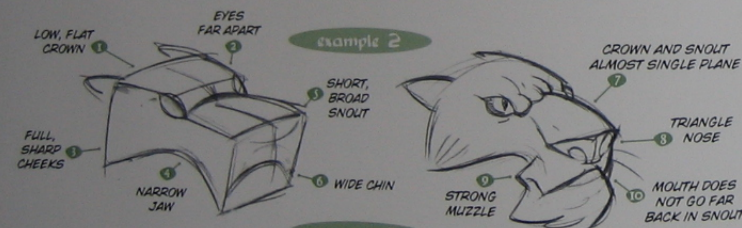
basic animal head



example 1



example 2

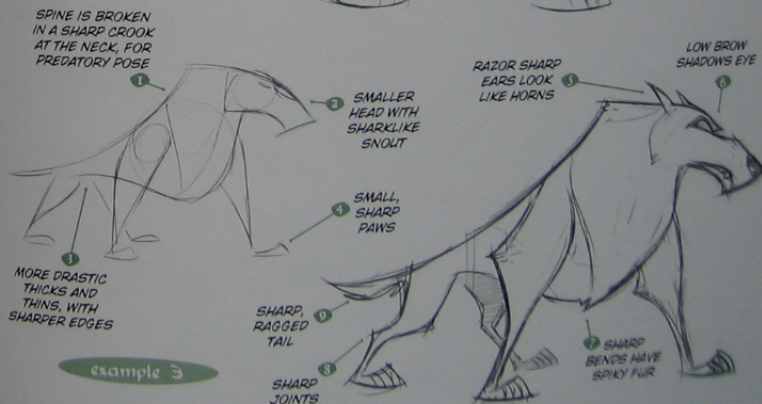
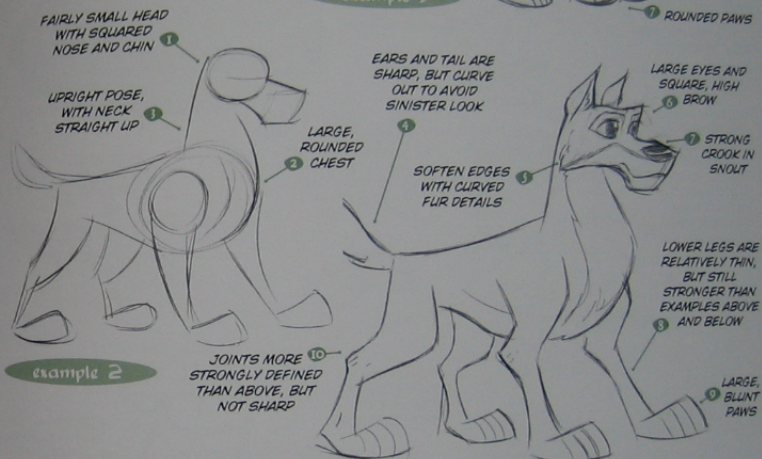
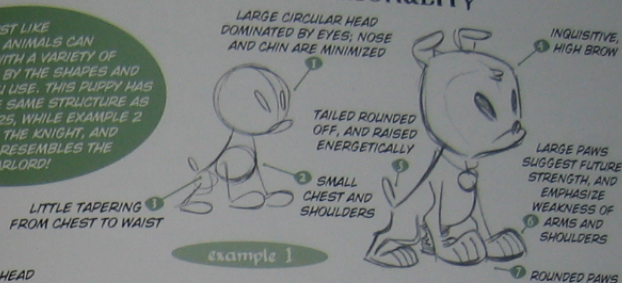


example 3



ANIMAL BODIES AND PERSONALITY

JUST LIKE HUMANS, ANIMALS CAN BE SHOWN WITH A VARIETY OF PERSONALITIES YOU USE. THIS PUPPY HAS ESSENTIALLY THE SAME STRUCTURE AS THE GIRL ON P. 25, WHILE EXAMPLE 2 RESEMBLES THE KNIGHT, AND EXAMPLE 3 RESEMBLES THE WARLORD!

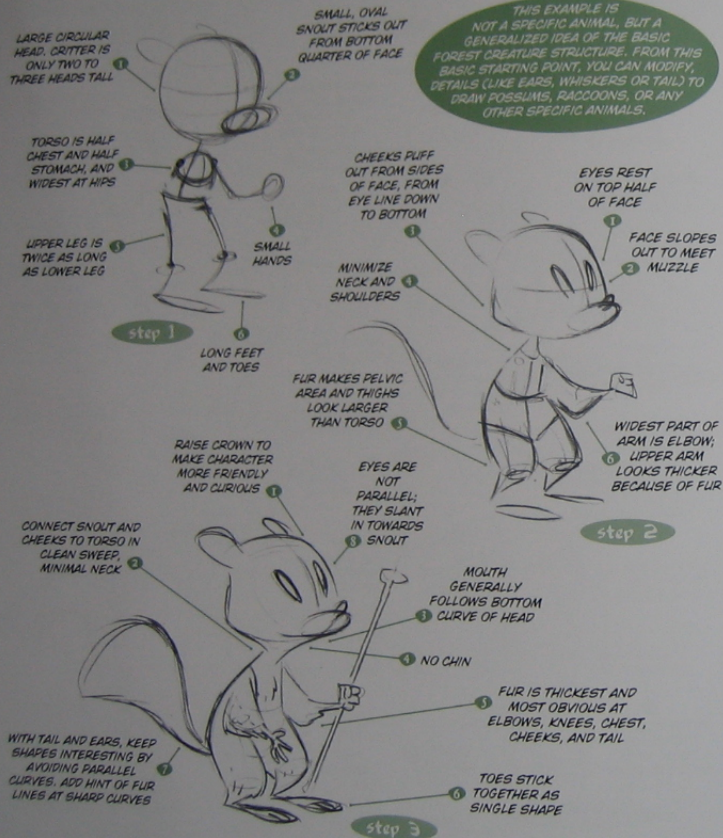


WOODLAND CRITTERS

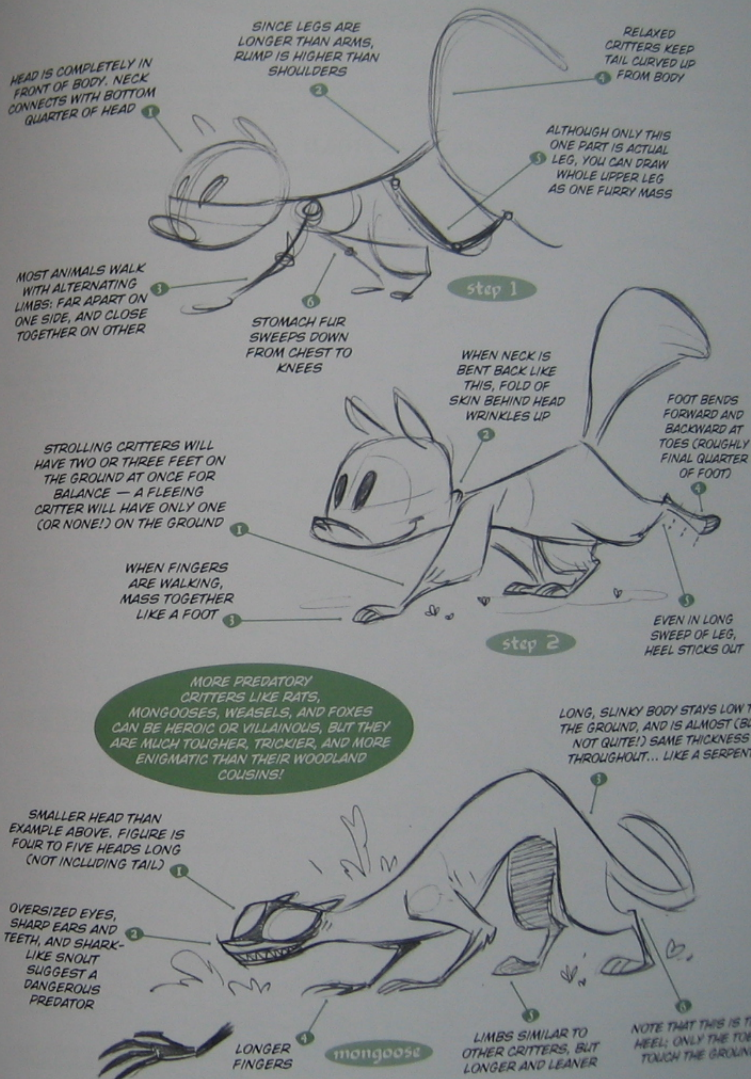
LET'S START WITH SOME RELATIVELY SIMPLE ANIMALS: SQUIRRELS, RABBITS, AND OTHER WOODLAND CRITTERS. THEY OFTEN HAVE PLAYFUL, CHILDLIKE PERSONALITIES AND THEY AID WANDERERS, DRUIDS, AND FAERIES.

GENERALLY THESE ANIMALS ARE ABOUT SPEED AND WARINESS, RATHER THAN STRENGTH. MINIMIZE CHEST AND SHOULDERS, AND EMPHASIZE THE HEAD AND ESPECIALLY THE WIDE, ALERT EYES.

THIS EXAMPLE IS NOT A SPECIFIC ANIMAL, BUT A GENERALIZED IDEA OF THE BASIC FOREST CREATURE STRUCTURE. FROM THIS BASIC STARTING POINT, YOU CAN MODIFY DETAILS (LIKE EARS, WHISKERS OR TAIL) TO DRAW POSSUMS, RACCOONS, OR ANY OTHER SPECIFIC ANIMALS.



CRITTERS IN MOTION

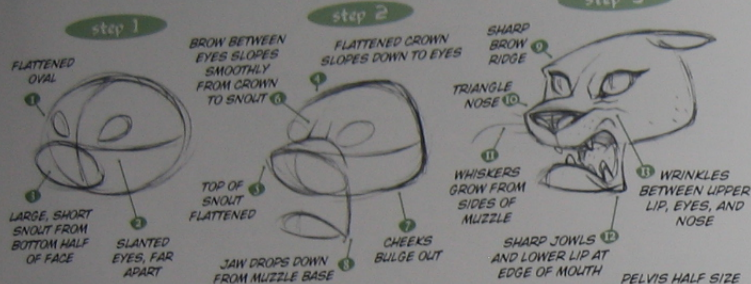


FELINES

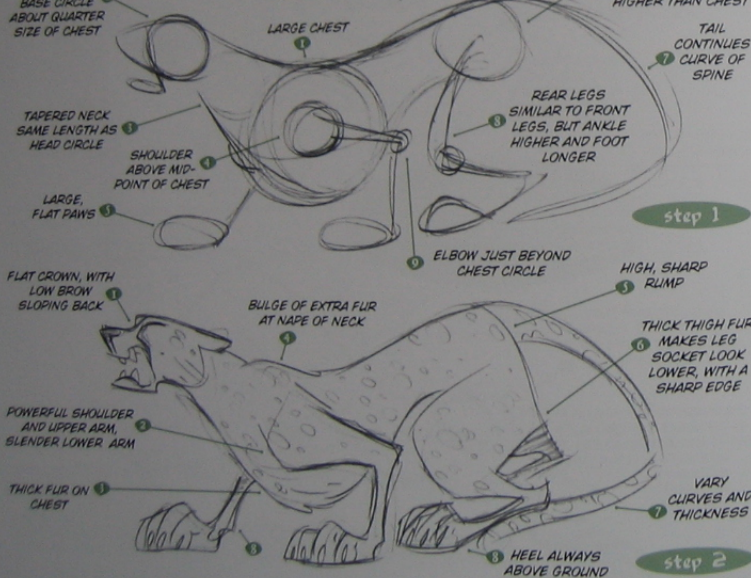
RANGING FROM ALLEY CATS TO REGAL LIONS, FELINES ARE LONGER, SLINKIER, AND MORE POWERFUL THAN WOODLAND CRITTERS.

GENERALLY, FELINES ARE MORE CURVY THAN THEIR CANINE RELATIVES, ALTHOUGH THE LARGER CATS ARE MORE POWERFULLY BUILT!

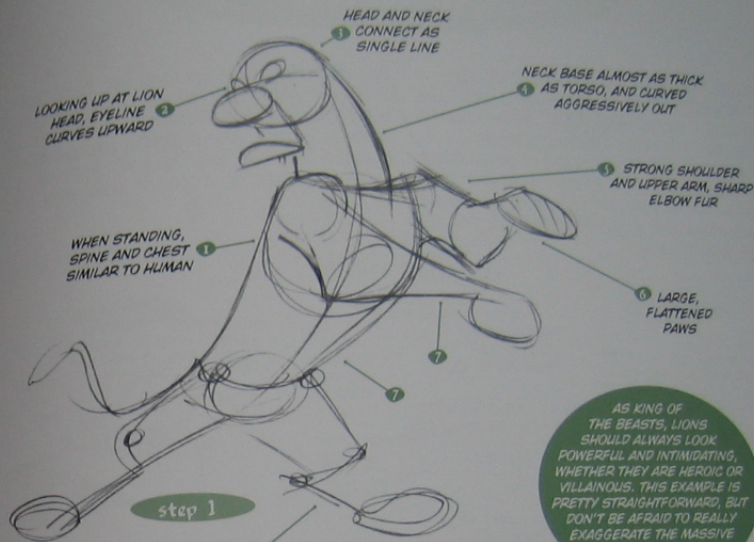
FELINE HEAD



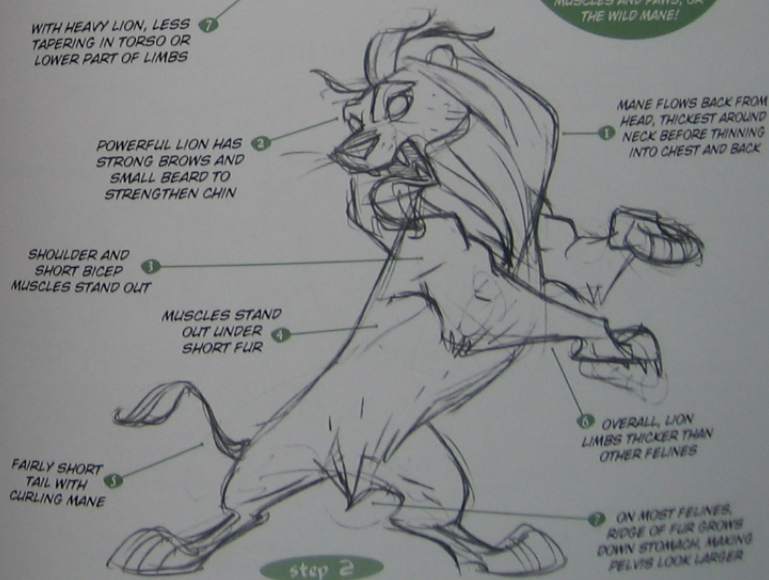
CROUCHING CAT



LION



AS KING OF THE BEASTS, LIONS SHOULD ALWAYS LOOK POWERFUL AND INTIMIDATING, WHETHER THEY ARE HEROIC OR VILLAINOUS. THIS EXAMPLE IS PRETTY STRAIGHTFORWARD, BUT DON'T BE AFRAID TO REALLY EXAGGERATE THE MASSIVE MUSCLES AND PAWS, OR THE WILD MANE!

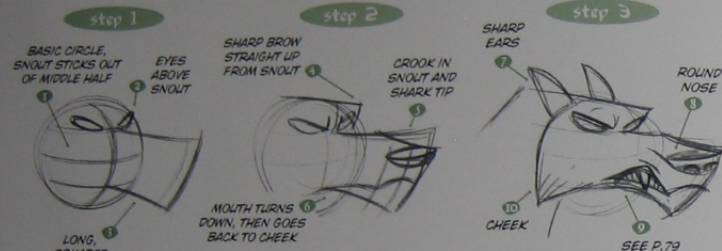


CANINES

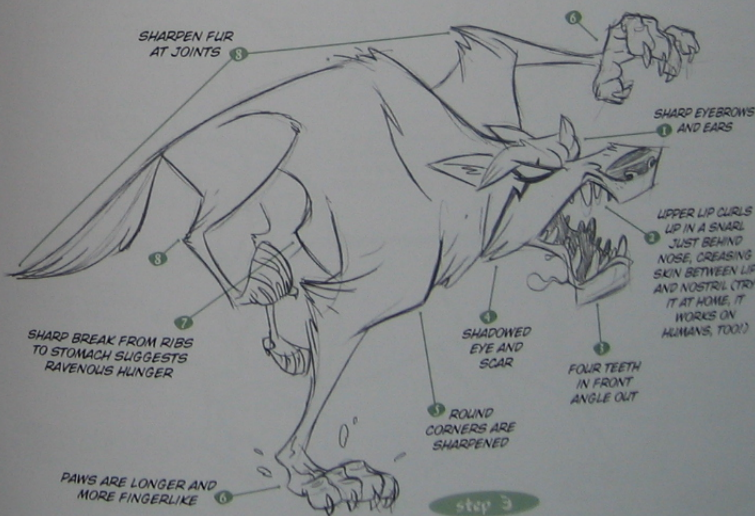
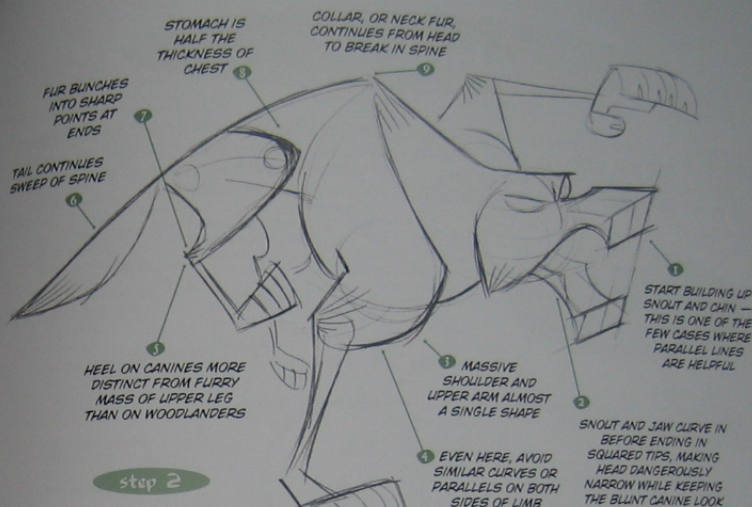
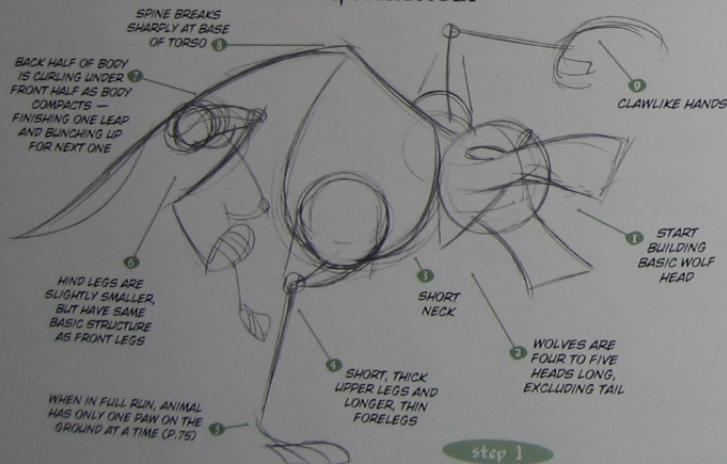
CANINES — DOGS, WOLVES AND THE LIKE — ARE ROUGHLY SIMILAR TO FELINES, BUT ARE GENERALLY MORE ANGULAR, WITH LONGER HEADS AND STRONGLY TAPERED TORSOS. WHILE THERE ARE A WIDE VARIETY OF CANINES, FANTASY TENDS TO FAVOR HOUND AND WOLVES. HERE ARE NOTES ON A WOLF-LIKE CANINE, PERHAPS A WEREWOLF WITH TRACES OF ITS HUMAN SELF.

WOLVES AND WEREWOLVES ARE DANGEROUS, BUT NOT ALWAYS EVIL. ANCIENT VIKING WARRIORS WERE SUPPOSED TO TAKE ON WOLF FORM IN BATTLE, AND IN 1692 A BALTIMORE FARMER CLAIMED THAT HE AND FELLOW WEREWOLVES WERE ENGAGED IN A GREAT WAR WITH EVIL WITCHES!

CANINE HEAD



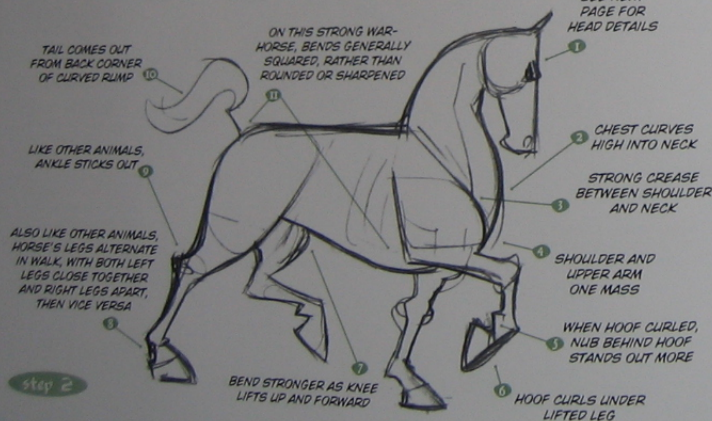
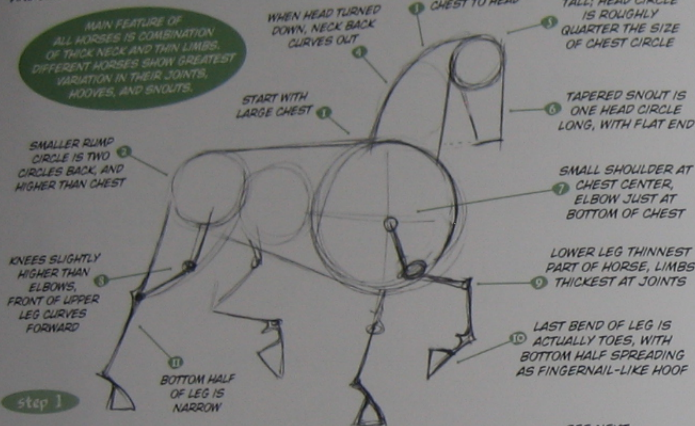
RUNNING WEREWOLF



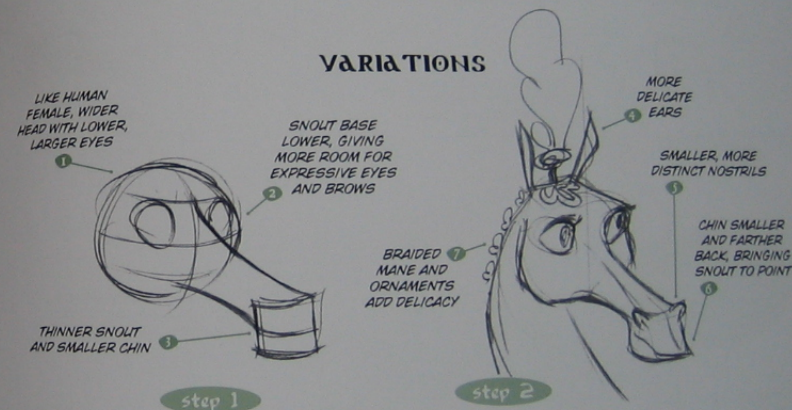
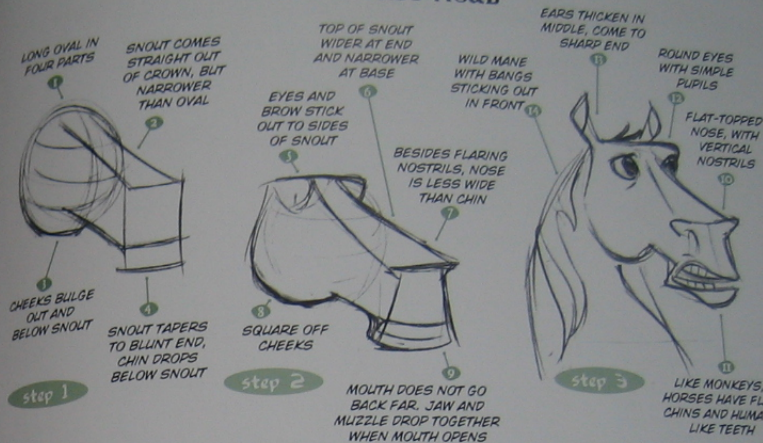
HORSES

AS BOTH THE MAIN SOURCE OF TRANSPORTATION AND THE MOST POWERFUL WEAPON IN ANY FANTASY ARMY, THE HORSE IS ONE OF THE MOST IMPORTANT AND UNDERAPPRECIATED ANIMALS.

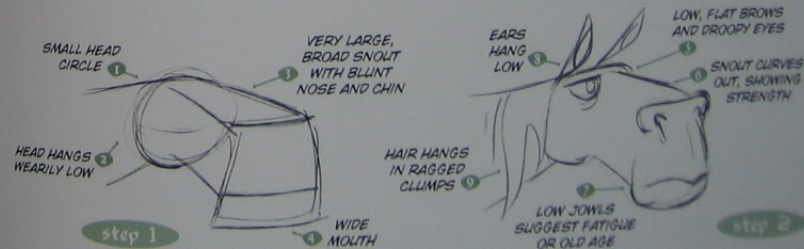
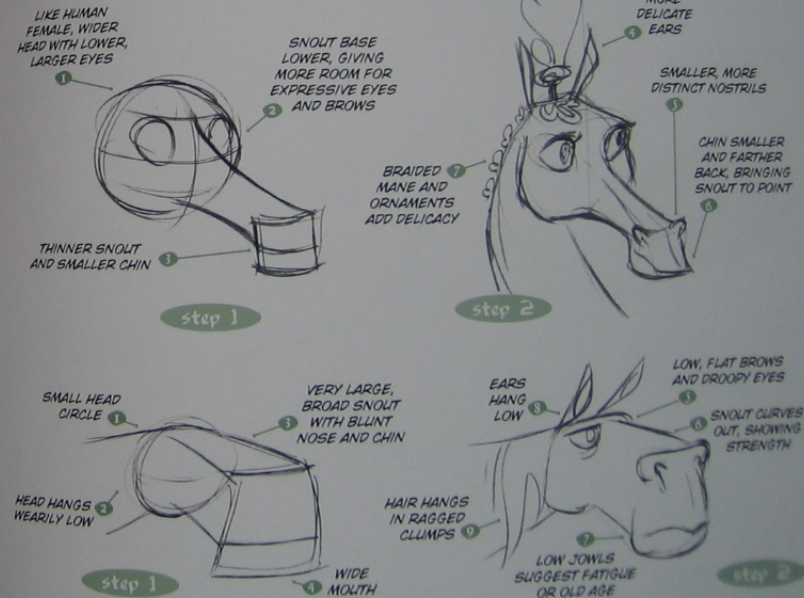
THEIR COMBINATION OF STRENGTH AND GRACE MAKE HORSES DIFFICULT TO DRAW, ESPECIALLY IN ACTION. A FAIRLY TYPICAL HORSE HAS THE FOLLOWING PROPORTIONS:



THE HORSE HEAD



VARIATIONS



THE HORSE IN ACTION



walk

WALKING HORSE HAS SAME ALTERNATING LEG MOVEMENT AS OTHER ANIMALS, BUT GALLOPING HORSE HAS ECHOING LEG MOVEMENTS; FRONT LEFT, FRONT RIGHT, REAR LEFT, REAR RIGHT



gallop

THIS IS ACTUALLY THE MOST FAMOUS HORSE POSE IN HISTORY, BASED ON ANCIENT CHINESE STATUES.*

REINS ARE HELD IN HORSE'S MOUTH, AND COME OUT ON EITHER SIDE

SHOULDER CREASES MOST CLEAR WHEN LEGS LIFTED

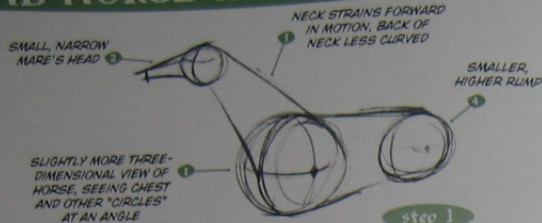
FRONT LEGS IN SIMILAR POSES, BUT NOT PARALLEL

LEANING FORWARD TO NECK SHOWS URGENCY

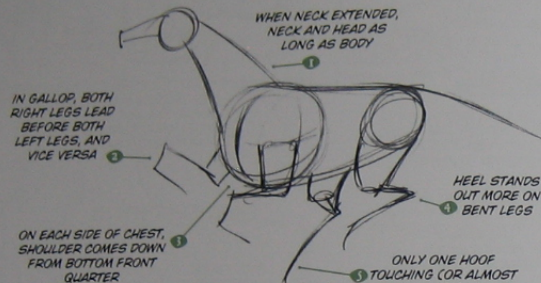
A GOOD RIDER KEEPS SPINE STRAIGHT, AND GRIPS HORSE'S SIDES WITH KNEES

LONG TAIL SWEEPS BACK TO EMPHASIZE HORIZONTAL MOTION

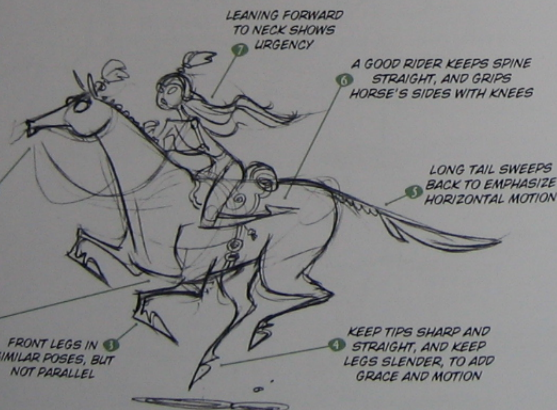
KEEP TIPS SHARP AND STRAIGHT, AND KEEP LEGS SLENDER, TO ADD GRACE AND MOTION



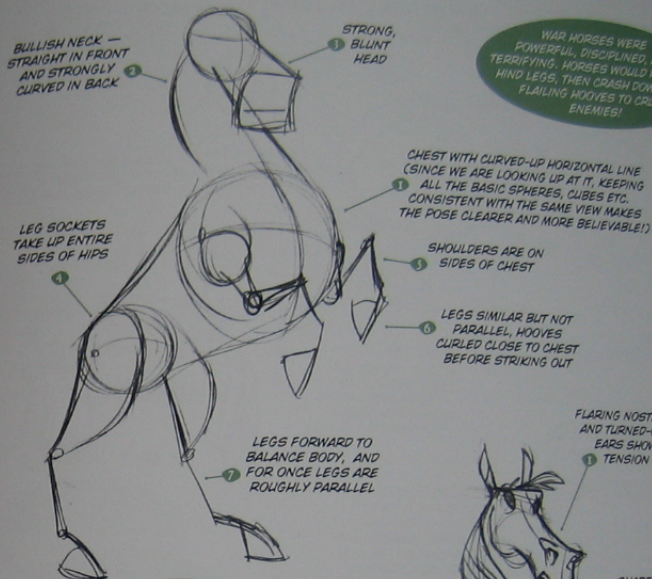
step 1



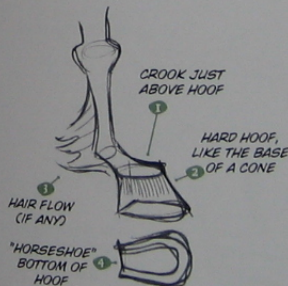
step 2



step 3

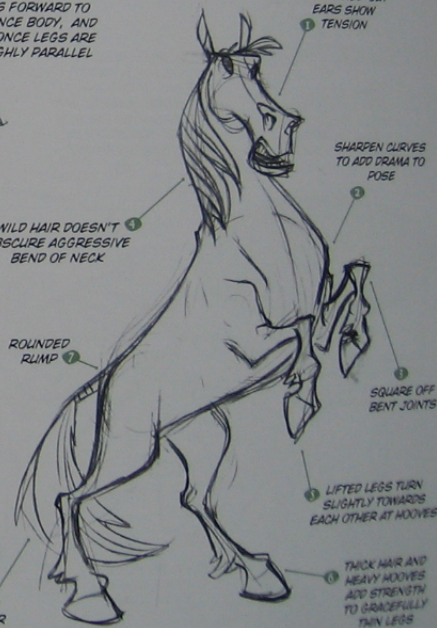


step 1



hoof

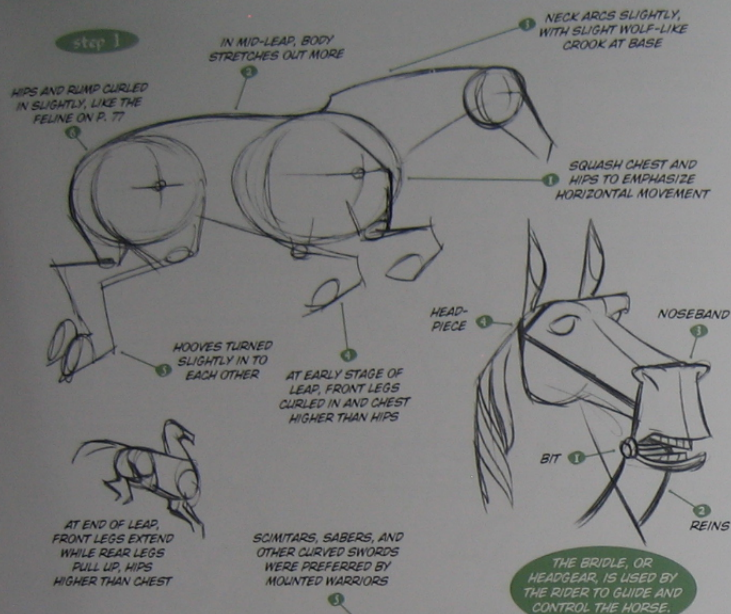
TAIL CURLS UNDER TORSO, ADDS VISUAL MASS TO SUPPORT LEGS



step 2

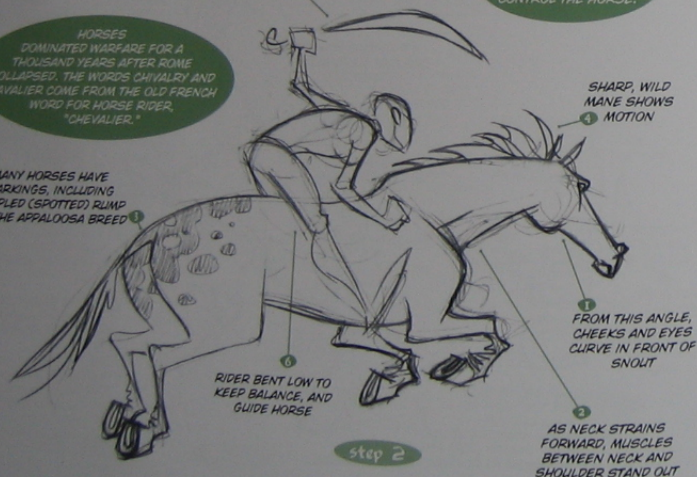
WAR HORSES WERE POWERFUL, DISCIPLINED, AND TERRIFYING. HORSES WOULD REAR ON HIND LEGS, THEN CRASH DOWN WITH FLAILING HOOFs TO CRUSH ENEMIES!

*SHANG DYNASTY BRONZE SCULPTURES, IF YOU REALLY WANT TO KNOW.

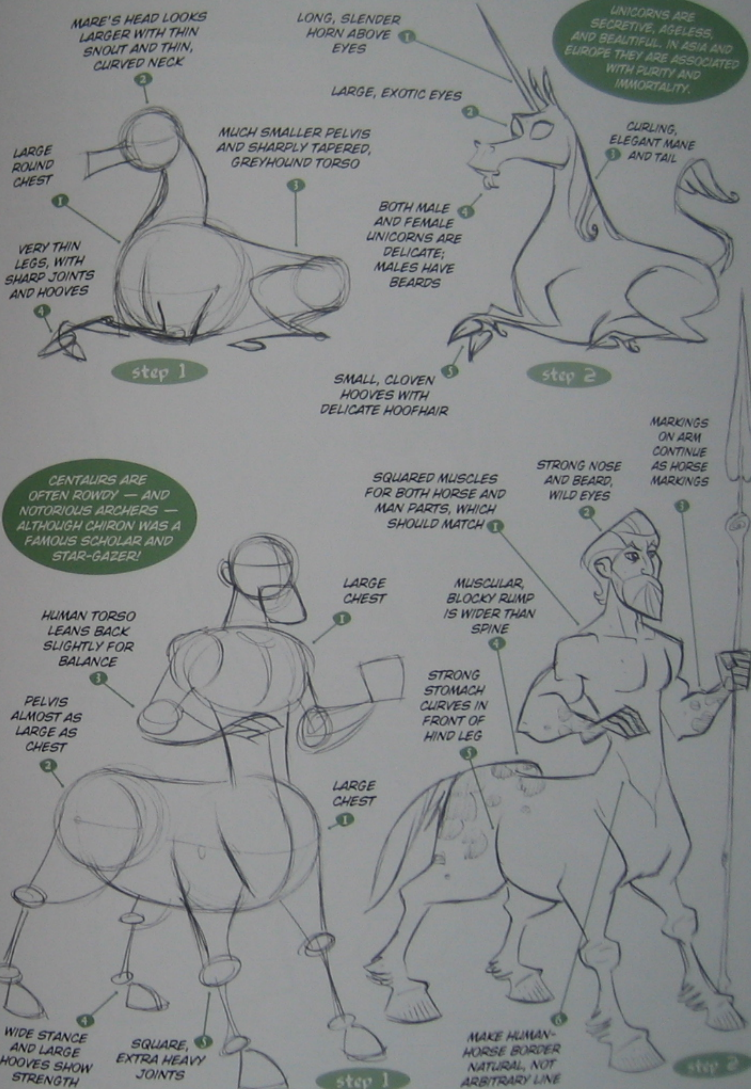


HORSES DOMINATED WARFARE FOR A THOUSAND YEARS AFTER ROME COLLAPSED. THE WORDS CAVALRY AND CAVALIER CAME FROM THE OLD FRENCH WORD FOR HORSE RIDER, "CHEVALIER."

MANY HORSES HAVE MARKINGS, INCLUDING DAPPLED (SPOTTED) RUMP OF THE APALLOOSA BREED



HORSING AROUND



DRAGONS

THE TRUE LORDS OF FANTASY ARE DRAGONS. ANCIENT, MYSTERIOUS, AND MAGICAL, DRAGONS ARE THE GREATEST OBSTACLE — OR AID — IN ANY HEROIC ENDEAVOR.

DRAGONS HAVE BEEN DESCRIBED IN A VARIETY OF WAYS, BUT CARTOONED DRAGONS SHOULD REFLECT THE INNER NATURE OF THE BEAST. START WITH THE BASIC IDEA OF THE DRAGON.

DRAGONS WERE TIED TO BOTH DESTRUCTIVE STORMS AND BENEVOLENT RAINS; SOME WERE DESCRIBED AS HAVING WINGS, BUT THEY SEEMED TO FLY JUST AS WELL WITHOUT THEM

SOME PEOPLE INSIST THAT DRAGONS LOOK LIKE FLYING LIZARDS OR DINOSAURS. THESE PEOPLE HAVE NO IMAGINATION. AVOID THEM.

HORNS ARE A SIGN OF ANIMAL POWER, AND IN THE MIDDLE AGES WERE ALSO A SIGN OF EVIL

"DRAKEIN" MEANS STARE IN ANCIENT GREEK — MANY DRAGONS HAD A HYPNOTIC OR DEADLY GAZE

DRAGON BREATH WAS TYPICALLY POISONOUS, FIERY, OR ENCHANTED

THE MOST ANCIENT BEASTS, DRAGONS HAVE LEATHERY, WRINKLED SKIN

LONG TAIL LIKE A THUNDERBOLT

WATERY TOADS WERE ALSO CONSIDERED MAGICAL — TRY A FEW WARTS!

THE BELLIES OF DRAGONS ARE NOTORIOUSLY VULNERABLE*

DRAGONS ALL OVER THE ANCIENT WORLD WERE COMPARED TO SERPENTS RATHER THAN LIZARDS; SERPENTS LIVED IN MYSTERIOUS, LIFE-GIVING WATER, AND SHED THEIR SKIN TO ACHIEVE IMMORTALITY

USUALLY DESCRIBED WITH LION'S CLAWS OR BIRD'S TALONS

THE DRAGON HEAD

LARGE EYES SIT ON CIRCLE MIDLINE
START WITH A BASIC CIRCLE

BEAKISH SNOUT FROM BOTTOM HALF OF FACE — AND VARY SNOUT THICKNESS!

FLATTEN CROWN

DRAGON HEADS CAN COME IN ANY SHAPE, THIS IS JUST A VERY BASIC STARTING POINT.

ADD CROOK AND NOSTRILS TO SNOUT

TWISTING HORNS SWEEP BACK FROM SKULL

LIP CURLS UP BEHIND NOSTRIL

step 1

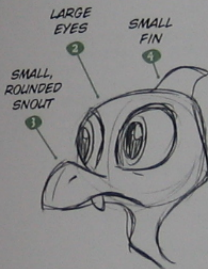
CHEEK SAGS AND PUFFS OUT FROM BASE OF SNOUT

step 2

step 3

ADD CURVES AND CROOKS TO THE MOUTH, VARYING THICKNESS AND AVOIDING PARALLEL LINES

VARIATIONS



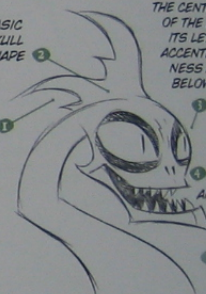
baby dragon

SAME PRINCIPLES USED FOR GIRL (P. 25) AND WOODLAND CRITTERS (P. 74) APPLY HERE

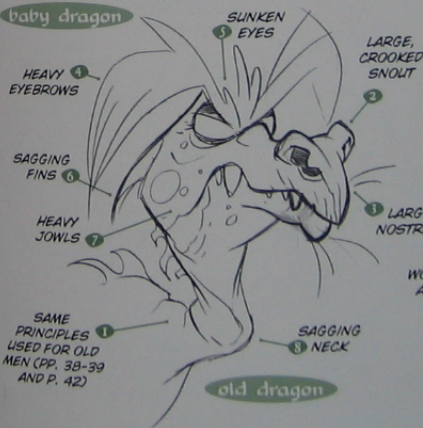
BASILISKS (FROM THE GREEK WORD FOR "CROWN,") HAVE A CREST ON THEIR HEADS — AND SINCE THEIR MORTAL ENEMY IS THE ROOSTER, PERHAPS IT CAN RESEMBLE A ROOSTER'S CREST

BASIC SKULL SHAPE

THE CENTRAL FEATURE OF THE BASILISK IS ITS LETHAL GAZE, ACCENTED BY DARKNESS ABOVE AND BELOW THE EYES



basilisk



old dragon

LARGE, CROOKED SNOUT

VIKINGS TYPICALLY PICTURED DRAGONS (OR "WORMS,") WITH EAGLE OR WOLF HEADS

BAT EARS WERE ALSO POPULAR

WOLFISH JAW AND CHEEK

VIKING WHORLS



viking worm

THE DRAGON WALK

LIKE BAT WINGS, STEM OF DRAGON WING IS ARM; THE WING ITSELF IS SKIN STRETCHED BETWEEN FINGERS

SMALL ARMS WITH HUMAN-LIKE HANDS

CARRY THROUGH MASS FROM TORSO TO TAIL AND NECK IN ONE LONG SHAPE

step 1

HERE YOU HAVE A STANDARD MODERN DRAGON — NOT MY FAVORITE TYPE, BUT A GOOD PLACE TO START.

BASIC CIRCLE WITH THE SUGGESTION OF A LONG, BEAKLIKE SNOUT

START WITH A CHEST AND LARGER PELVIS, LIKE WOODLAND CRITTERS

THIGHS ARE NOT BELOW PELVIS, BUT ON THE SIDES

AGAIN, LEG STRUCTURE SIMILAR TO WOODLANDERS

RAGGED SHAPE SIMILAR TO WARLORD'S COWL — IN BOTH FANTASY AND CARTOONING, ALL THINGS ARE CONNECTED

SUGGESTION OF CHEST DOESN'T INTERRUPT FLOW OF BODY

SHARPEN FEATURES AND VARY THICKNESS IN SNOUT

SHARP WHIRLASH BEND IN TAIL

VARY THICKNESS IN CLAWS

LINES ON UNDERSIDE HELP SHOW VOLUME OF FIGURE

step 2

SHARP JOINTS AND EDGES

OVERALL POSE SIMILAR TO MONGOOSE ON P. 75

START WITH LONG, TWISTING SERPENTINE FORM, WIDEST AT STOMACH AND TAPERING AT ENDS

AGAIN, LARGER REAR LEGS SIMILAR TO WOODLANDERS', ESPECIALLY THIGHS WHICH ARE SAME SIZE AS HIPS WHERE THEY CONNECT

CURVES OF BENEVOLENT CHINESE DRAGON MORE ROUNDED

step 1

BUILD UP CURVED CROWN, SNOUT, AND HEADLIGHT-LIKE NOSTRILS, KEEPING HEAD ELEGANTLY THIN... BUT NOT TOO SHARP!

step 1.5

DEERLIKE HORNS AND EARS, WHICH (LIKE SERPENTINE BODY) ARE SIGN OF IMMORTALITY

MORE ORNAMENTAL CHINESE DRAGONS HAVE FLOWING CHIN WHISKERS

LESS REPTILIAN THAN EUROPEAN BREEDS; CHINESE DRAGONS HAVE WHISKERS AT JOINTS — SIMILAR TO CANINE FUR

CHINESE DRAGONS HAD EXPLICITLY BIRD CLAWS; FOUR FOR LESSER DRAGONS, AND FIVE FOR THOSE ASSOCIATED WITH THE EMPEROR

step 2

CHINESE DRAGONS ARE IN FACT NEARER TO THE ANCIENT WESTERN VIEW OF DRAGONS, MORE CLOSELY TIED TO THE SKIES AND RIVERS THEY GUARD. THESE CREATURES ARE LONG AND SINUOUS, WITH TAILS AND WHISKERS THAT CURL LIKE STEAM.

NOTE THAT ENDS ARE NEVER PERFECTLY STRAIGHT — THEY ANGLE FORWARD OR BACKWARD TO KEEP SHAPES INTERESTING

LIKE WOODLAND CRITTERS, FRONT LEGS AND SHOULDERS SMALLER



AFTERWORD

SO THAT WAS YOUR INTRODUCTION TO THE WORLD OF FANTASY CHARACTERS! NOW THAT YOU'VE SEEN THE BASIC ELEMENTS OF FANTASY CARTOONING, YOU CAN DEVELOP YOUR OWN UNIQUE CHARACTERS, MONSTERS, AND ACTION POSES. BUT REMEMBER — THIS BOOK (AND OTHERS LIKE IT) ARE JUST THE STARTING POINT! IT'S UP TO YOU TO PUSH THE BOUNDARIES OF WHAT IS NORMAL AND WHAT IS STRANGE... BECAUSE SOMEWHERE BEYOND LIES THE BEAUTIFUL, HORRIFYING, HILARIOUS, AND MYSTIFYING WORLD OF FANTASY!

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THERE ARE LITERALLY
THOUSANDS OF AMAZING FANTASY STORIES
AND ARTISTS TO INSPIRE YOU. BELOW IS A BRIEF LIST
OF SOME OF MY FAVORITES! AND DON'T FORGET ALL THE
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